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Metal mania!

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GUARDIAN PHOTO BY MIRISSA NEFF

EDITOR'S NOTES

By Tim Redmond
› tredmond@sfbg.com

I was away with the kids and missed the state Democratic convention in San Jose, but from what I hear, it was quite the show. The big local news, of course, was that Assemblymember Mark Leno blocked State Senator Carole Migden from winning the party's endorsement for her reelection bid. That's a big victory for Leno, who is trying to unseat her.

And the way a lot of my favorite blogs told the story, it was also a victory for the grassroots activists in the party: the Sacramento establishment, they say, was working for Migden.

I don't think that's entirely true; both sides had their heavy hitters. And I'm going to sound a note of caution here: Leno and his team papered the hall with some nasty negative fliers attacking Migden, not just for her travails with the Fair Political Practices Commission but for her driving record.

Leno told me he had to educate the delegates in a short period of time and that the fliers contained "nothing but facts." Which is true. But I don't think he needs to go negative on Migden; she's doing a fine job of that herself. And the attacks open ugly wounds in the community and could help the third candidate, Marin's Joe Nation.

CONTINUES ON PAGE 5 ››











EDITORIALS 5 | NEWS + CULTURE 10 | PICKS 18 | VISUAL ART 43 | FOOD + DRINK 50 | CLASSIFIEDS 64
LETTERS 7 | TECHSPLOITATION 17 | MUSIC 24 | STAGE 45 | FILM 55 | ALT.SEX.COLUMN 70

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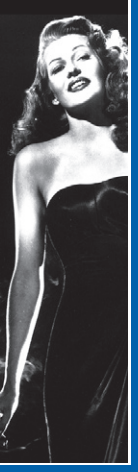
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Newsom's law would kill a whole lot of small-time events in San Francisco.

EDITOR'S NOTES

CONT››

Leno needs to keep a tight leash on his campaign team as this heads for the finish.

And now we pause for a brief reflection on the First Amendment.

Matt Smith over at the *SF Weekly* took a shot at us last week, arguing that our lawsuit would somehow damage his paper's ability to produce good journalism. Migden was in court this week to argue that the state shouldn't prevent her from spending campaign money in violation of campaign-finance rules. Both claims rely on a dangerous interpretation of one of the most important pieces of law in the history of the world.

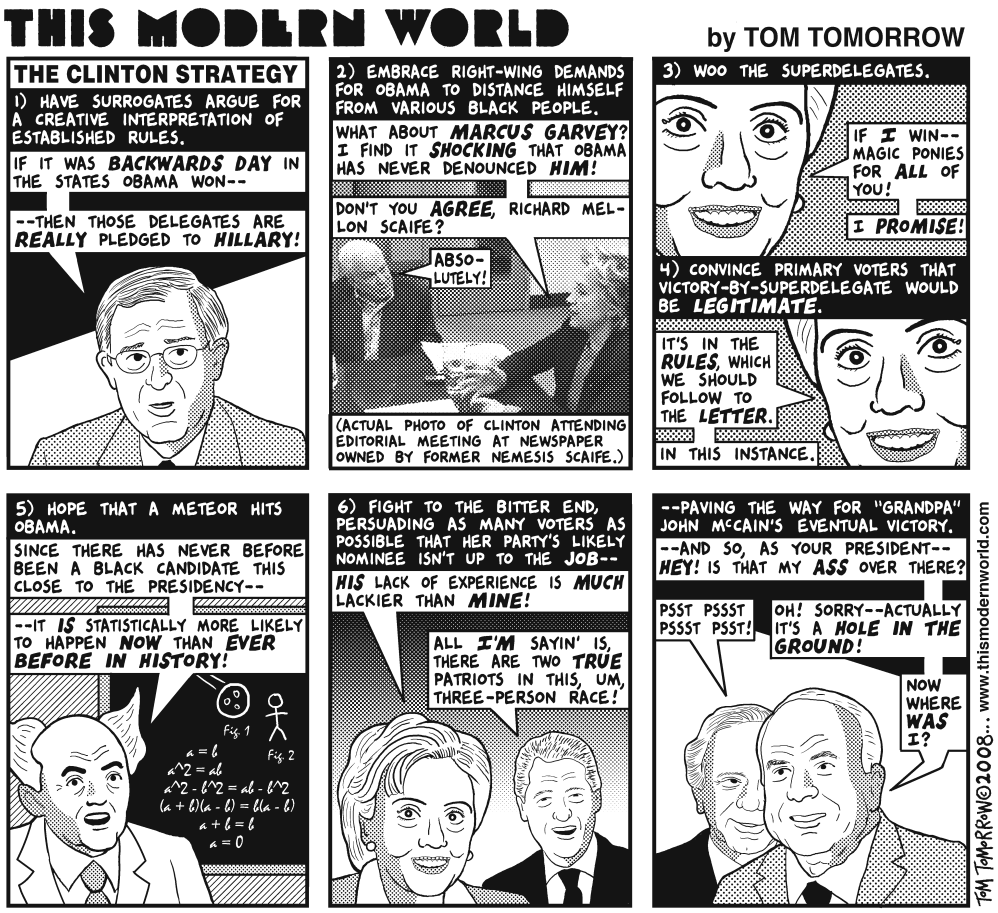
Smith's theory: since we nailed the *Weekly* and its corporate parent for predatory pricing violations, we are somehow guilty of seeking to force the chain to cut back its editorial staff.

We heard the same sort of argument in court, and I suspect the *Weekly*'s lawyers will trot out the First Amendment on appeal. Gee, they will say, the government can't tell a newspaper how much to charge for its ads. That's unconstitutional.

In fact, I think it's pretty clear that the *Weekly*, not the *Guardian*, has been the paper attacking the First Amendment. The whole notion that James Madison had in mind when he introduced the Bill of Rights was that a free marketplace of ideas made for a more free and democratic society. Big chains that swallow independent papers limit that marketplace, particularly if, like the *SF Weekly*'s owners, they enforce ideological consistency. Chains that try to kill other papers are even worse. That's what our lawsuit was about.

Then there's Senator Migden, whose legal papers cite one of the worst Supreme Court decisions of my lifetime, *Buckley v. Valeo*, which says that money is speech and that the rich can spend whatever they want on political campaigns. Again, the problem is the marketplace of ideas: if one side can corner the

CONTINUES ON PAGE 6 ››



Sharing the pain

EDITORIAL We're generally not for cutting employee salaries to address the city's budget deficit. And we've never been fond of claiming that doctors and lawyers who earn less-than-market wages working for the city of San Francisco should be penalized because they earn what appear in newspaper stories to be fat paychecks.

But Sup. Aaron Peskin was not on the wrong track when he suggested, only slightly facetiously, that Mayor Gavin Newsom ought to be looking for high-paid staffers to cut instead of slicing services for the poor. Peskin's point was not so much that the top layers of city bureaucracy were outrageously overpaid (although a few of the mayor's aides and some of the department heads he's hired could fit in that category) but that all of the cuts have come at the bottom. Find 10 surplus bureaucrats making $150,000 a year and you could save the entire program that provides public-health nurse visits for chronically ill San Franciscans.

Sure, some of this is politics: Newsom is taking a stab at the mayor with a suggestion bound to win popular support. But it's also a serious policy issue: when the city's in the red, where should the burden fall? In Newsom's current budget proposals, it falls almost entirely in the wrong places.

Eliminating a deficit of more than $300 million is daunting. Of course, the city wouldn't have this problem if Newsom and his predecessors had been willing to look at obvious (and flexible) sources of new revenue. Public power alone would've brought in almost enough to cover this year's shortfall (and would have earned the city so much cash during the better years that it could have been set aside in a rainy-day fund to prevent these kinds of budget roller-coasters). The city's major taxes are a regressive mess; fixing the business tax alone (and making it more progressive) would help the economy and allow the city to raise cash from those most able to pay.

In other words, instead of axing nurses who help sick and housebound senior citizens, Newsom ought to be looking for money from the wealthy.

But right now, the mayor is talking only cuts — and for the most part, only cuts of lower-paid, front-line workers. The least the mayor could do is make a good-faith effort to share the pain. Looking for 10 useless high-paid execs in order to save public health nursing? How about former Sup. Bill Maher, who earns $144,838 out at the airport, where the last time we checked (see "Here's Bill," 5/26/06) he hardly ever showed up for work? Nine more patronage cronies, Mr. Mayor, and you'll make the nut. **SFBG**

Rip up the mayor's club-violence plan

EDITORIAL Back in January, 34-year-old Clarence Corbin was shot and killed during a fight outside Jelly's Dance Café nightclub in Mission Bay. Mayor Gavin Newsom leapt into action, announcing that this sort of violence was unacceptable. We're with the mayor on that, although we wish he'd shown the same kind of energy in dealing with the epidemic of shootings in the Bayview and Western Addition over the past few years.

But his solution — a crackdown on nightclub promoters — is unlikely to do anything about violence and will almost certainly damage the creative underside of the city's entertainment scene.

Sup. Sophie Maxwell is carrying the mayor's legislation, which she introduced March 4. Some of the provisions just seem silly: the bill, for example, would ban "loitering" within 10 feet of a club between 9 p.m. and 3 a.m. Of course, people stand outside clubs all the time — among other things, to smoke cigarettes — so the bill says smokers would be exempted. So would people who are waiting for cabs. People who simply wanted some fresh air or to make a phone call (or to make out away from the dance floor) would be subject to fines. The loitering law, like most similar laws, seems like a blueprint for discriminatory and illegal enforcement. (Will young African American men get cited more often than white people? Of course they will.)

How are the cops going to decide who's really waiting for a ride (cabs can take half an hour to arrive on a Saturday night) and who's just hanging out? Might potential troublemakers just light up a cigarette and thus be free from legal action? It's hard to see the practical logic here.

Then there's the provision that would require promoters who hold two or more club events a year

CONTINUES ON PAGE 6 ››







VIOLENCE

CONT»

to obtain a permit (and presumably, pay a fee). Applicants would have to have proof of $1 million in liability insurance.

That, frankly, would kill a whole lot of small-time events in San Francisco.

Although Newsom complained to the press about "fly-by-night promoters," the city's full of well-established people who do shows at various clubs with various programs a few times a year or a few times a month — and most of them are small-time operators. Very few have ever had any problems with the law, or promoted a show that led to violence — but most of them would have to shut down, because the $1 million in insurance money would be too expensive.

The *Bay Area Reporter* suggested March 13 that the bill could harm nonprofit events promoters by forcing them to devote much of the charitable take from their shows to paying for insurance and security plans.

We just don't see how any of this really addresses the problem of violence outside of San Francisco clubs (and we don't really see that clubs are to blame for much of the violence in the city anyway). When Sup. Ross Mirkarimi tried to get Mayor Newsom to put cops on foot in high-crime areas, the mayor balked. When Sup. Chris Daly tried to create a violence-prevention program that might have actually gotten to the root causes of this horrible pattern of kids killing one another, the mayor rejected it.

Instead, he wants to create a strange and ineffective plan to give police an excuse to arrest the wrong people that will penalize the small promoters who every week give so much to the city's cultural landscape.

If club owners are concerned about crowds fomenting violence outside their doors, then the problem needs to be addressed. But this is an ass-backward way to do it. The supervisors need to rip this plan apart and start fresh. SFBG

EDITOR'S NOTES

CONT»

market with cash, there's no free exchange. Campaign finance laws, properly written, don't diminish the First Amendment; they enhance it. So do fair-competition laws in the media. Because both promote what Madison had in mind — a level (or at least relatively fair) playing field of ideas. SFBG

You're safe if your salary is $150,000 or more,
and you are abandoned if you are poor, frail, and chronically ill.



***Possession*, by Paul King. Send political art submissions to opart@sfbg.com.**

Chop from the top

OPINION San Francisco officials released two very different documents last week. The first was a list of the 596 city employees making $150,000 a year or more in base salary. The second was a letter to the 334 patients of the Chronic Care Public Health Nursing program informing them that as of April 15 they will no longer have a public-health nurse helping them manage their illnesses.

You might expect that when the mayor proposes an "across the board" budget cut from city departments because of a looming budget deficit, almost any position in city government would be on the table. You might expect that maintaining services to the most vulnerable city residents would be a priority. But according to these two documents, you're safe if your salary is $150,000 or more, and you are abandoned if you are poor, frail, and chronically ill.

Last week, Board of Supervisors President Aaron Peskin suggested that instead of just cutting from the bottom, the city also consider cuts at the top. "So let me understand," the *Chronicle* quotes District Attorney Kamala Harris (No. 55 on the top-earners list), "Aaron Peskin is basically saying we should eliminate all the doctors and lawyers who work for the city."

But Harris didn't understand. Peskin isn't proposing to cut all of those 596 positions. He is proposing that in a fiscal crisis, the agenda should include some cutting from the top, not just the bottom.

As a public health nurse in the program slated for closure, I've been working to treat and make plans for my patients during the day, while working at night to keep the program open. I'm not worried about my job: nurses are in high demand and there's comparable pay in many private hospitals. But private health care rarely serves the people I've come to know doing this job for the past year: frail, uninsured elderly folks with no families; patients who face language and literacy barriers who can't navigate the system and use emergency rooms when they feel sick; long-time residents of Laguna Honda Hospital coming back to the community not knowing how to use a cell phone, let alone monitor their diabetes.

As the number of chronically ill people skyrockets, along with the costs of caring for them, it would seem a no-brainer to fund a group of nurses who are experts in keeping those folks out of the hospital. But our health care system still operates on an acute-care model. While Medi-Cal will pay the city much of the expense of sending a nurse to do brief wound care for a diabetic, it pays much less for a nurse to keep that same person healthy enough to avoid the next wound. Calculating future savings from chronic care health services is hard. So on paper at least, it's a money-saver, if not the moral choice, to close the program.

When I was in nursing school, my public health professors told me, "in Public Health, you have to be an advocate, because your patients can't be." But I bet those 596 top earners can defend themselves — and Peskin is right, some of them should be given the opportunity. SFBG

Stefan Lynch
Stefan Lynch, RN, is a public health nurse at the San Francisco Department of Public Health and a member of Service Employees International Union 1021.

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LETTERS

PARKING FOR JESUS

Hooray for Tim Redmond ("Editor's Notes," 3/26/08)! Since moving to San Francisco in 1979, I have been frustrated and astounded that this otherwise most secular city permits churchgoers to flagrantly flood its streets with their illegally parked cars while they attend services. At first, I assumed that there must be some sort of permit system in operation, but no. It is apparently just God's will that those entertaining conventional religious belief systems get to clog up our roadways while the rest of us drive interminably in expanding concentric circles around our destinations, using valuable time and gas searching for a less than divinely inspired parking place. My frustration level over this issue has ebbed and flowed. At times, the patent violation of the doctrine of separation of church and state has caused me to fume that I should get to park wherever I like outside the Fillmore or the Warfield or Davies Symphony Hall while I pursue my religion, which is music. At other times it's the plain unfairness and hassle of being unable to park for brunch on Valencia Street while the worshippers come and go at will.

This is a discussion worth having, and it is way overdue. The practice is not as benign as Redmond's rather generous characterization would indicate. First, it's not just the Mission District, it's citywide. Try navigating the Western Addition when this "tradition" is being practiced. Second, it's not just Sunday mornings. Certain denominations have regular services and activities several times per week, and the parking freebies happen at all of them — Saturday afternoons, Wednesday evenings, etc. Finally, it is not just a fairness but also a safety issue. There are valid, traffic engineering–based reasons why the rest of

CONTINUES ON PAGE 8 ››

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4/2 Warfield

THE CAIRO GANG
FAMILY TREA
4/2 Make Out Room

KANSAS
4/2 Grand Ballroom

DIGITALISM
4/2 Mezzanine



THE CRIBS
RA RA RIOT
4/3 330 Ritch

LOUIS XIV
WHAT MADE MILWAUKEE FAMOUS
4/3 Fillmore

MAGIC BULLETS
4/4 Bottom of the Hill

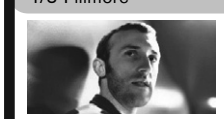
BRUCE SPINGSTEEN & THE E STREET BAND
4/4 ARCO Arena
4/5 HP Pavilion

LES CLAYPOOL
4/5 Warfield

EDDIE VEDDER
4/7 Zellerback Auditorium

ANTI-FLAG
4/7 Fillmore

ANI DIFRANCO
4/8 Fillmore



RJD2
4/10 Independent

KING BROTHERS
SHELL SHAQ
4/10 Bottom of the Hill

DIRTY PROJECTORS
4/11 Independent

TIMO MAAS
4/11 Mezzanine

BIRDMONSTER
4/11 Bottom of the Hill

MORCHEEBA
MARIEE SIOUX
4/11 Fillmore

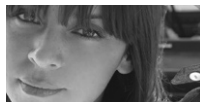
NICK LOWE/
ROBYN HITCHCOCK
4/12 Fillmore

XIU XIU
THAO WITH THE GET DOWN STAY DOWN
4/12 Bottom of the Hill

ENON
THE BLACKS
4/13 Bottom of the Hill

EELS
4/14 SF Palace of Fine Arts

HANDSOME FURS
ARIA C JALALI!
DJ BAGEL TED
4/15 Bottom of the Hill



CAT POWER
4/15 Warfield

MICHELLE SHOCKED
4/17 Swedish Hall

GHOSTLAND OBSERVATORY
4/17 Mezzanine

INSTANT MESSENGERS
4/17 Rickshaw Stop

RILO KILEY
4/17 The Concourse

GOSSIP
PANTHER
4/18 Bimbo's

PAPERCUTS
THE BOTTICELLIS
THE MANTLES
4/18 Cafe du Nord

THE MARKED MEN
4/19 Knockout

FORREST DAY
4/19 Red Devil Lounge

DIEGO'S UMBRELLA
4/19 Cafe du Nord

JAY-Z
MARY J. BLIGE
4/20 Oracle Arena

THE RACONTEURS
4/23 Bimbo's

LIL BUNNIES
NO BUNNY
LITTLE CLAW
4/23 Hemlock Tavern

MIDNIGHT JUGGERNAUTS
4/23 Mezzanine

DEATH CAB FOR CUTIE
THE CAVE SINGERS
4/23 Fillmore

FUCK BUTTONS
4/23 Independent

THE VERVE
4/23 Warfield

HOT CHIP
4/24 Fillmore

VEIL VEIL VANISH
4/25 Knockout



CITAY
WOODEN SHJIPS
4/25 Cafe du Nord

KIMYA DAWSON
4/25 Herbst Theatre

CRASH NORMAL
NOTHER PEOPLE
4/25 Hemlock Tavern

THROW ME THE STATUE
4/26 Bottom of the Hill



LES SAVY FAV
4/27 Great American Music Hall

MINUS THE BEAR
4/29 Bimbo's

BLACK MOUNTAIN
4/29 Blake's

VHS OR BETA
4/29 Mezzanine

AKRON/FAMILY
3/30 Rickshaw Stop

THE BREEDERS
4/30 Slim's

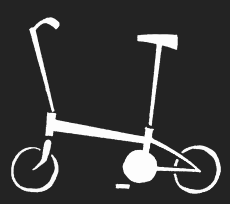
COLIN MELOY
4/30 Fillmore

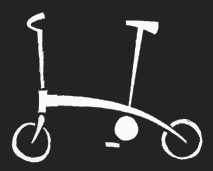
HIGHTOWER WALKEN
5/1 Cafe du Nord

ROGUE WAVE
5/3 Fillmore

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LETTERS

CONT››

us are not permitted to park where the church people do. Accidents and injuries have undoubtedly occurred over the years because of this practice. I have seen entire families of churchgoers come perilously close to getting mowed down by passing cars as they enter and exit their own cars from the middle of the street. Pity the hapless driver in such an event.

It is a telling comment on the power of certain still-sacred cows that otherwise rational people find this topic untouchable. Legislation banning this practice should have been implemented long ago.

David Mann
San Francisco

NOTHING SKETCHY HERE

I always thought that the police never dealt with the double-parking on Sundays because it could be interpreted as cops restricting people's right to freely worship. The reason they are exempt is simply because they are attending religious ceremonies. It's not for sure that going to see the mime troupe and getting a cup of coffee is as important as people going to pray to their respected higher power.

There's nothing sketchy going on between the churches and the police. The cops really can't do anything about it.

Now, all we have to do is get everyone to drive to a war protest and double-park around Dolores Park. That should be protected, right?

Joe Plonsker
San Francisco

FOR THE RECORD

In last week's Alerts, we confused the two eminent-domain measures on the June ballot. Prop. 98 would end rent control; Prop 99 would not.

Last week's Picks Intro ("Banner," 3/26/08) misidentified the author of *Mount Analogue*. He is René Daumal, not René Dumont.

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

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Wilbur Storey, statement of the aims
of the *Chicago Times*, 1861

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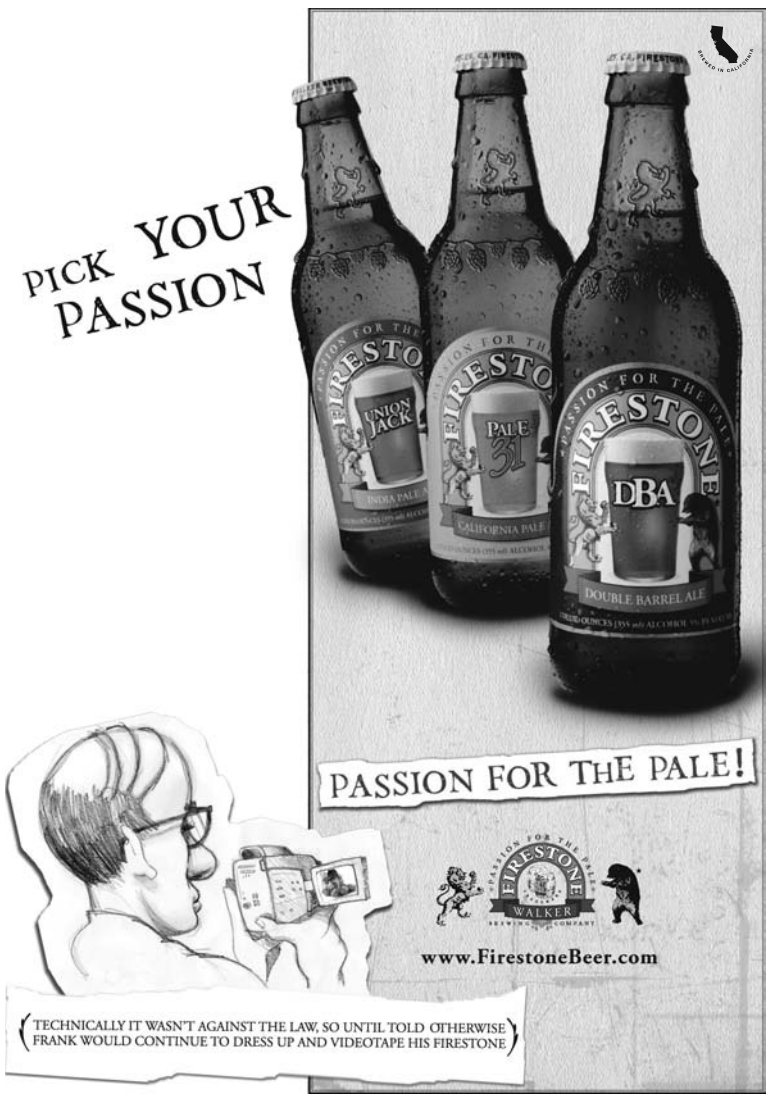
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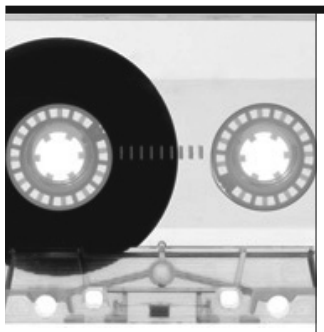
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IN THE BLOGS

Politics Matt Smith's blunder, torch debate, tiger suit

Noise Richie Sambora speaks out, Mexican emo attacks, Pan-Pot crashes in

Pixel Vision Riot art, Styrofoam swordfish, wine Cruz

***Guardian*'s SF** Sports column, Guardian Eye street photos

Battles lines for budget

So far, Mayor Gavin Newsom has taken a bottom-up approach to the city's ballooning budget deficit. His plan to address the reported $338 billion shortfall includes hiring freezes, across-the-board cuts, and eliminating programs that serve the city's most vulnerable populations — including Buster's Place, the city's only 24-hour homeless drop-in center, and the Workers Compensation Clinic at San Francisco General Hospital.

Board of Supervisors President Aaron Peskin has countered Newsom by proposing to eliminate all salaried positions paying more than $150,000 annually that are not mandated by the city's charter.

"I value, understand, and acknowledge the work of the highest and lowest paid employee," Peskin told the *Guardian*. "But managers with fewer staff to manage are not as important as a robust staff.... And we don't need public information officers in every department." He added that eliminating those positions alone would save $50 million a year.

Peskin admits that hefty new contracts for police officers, firefighters, and nurses, which Newsom negotiated last summer, contributed in large part to the city's 2007–08 budgetary woes. "We are all to blame for that. The board signed off on them — I'm not going to pretend we didn't — but come the mayor's budget, we'll be crying over much larger things. That's why we need to take some radical steps now to lessen the impact."

Monique Zmuda of the Controllers Office said Peskin's plan means the board will have additional options when it comes time to ratify the city's final budget later in the year. "If we have a $338 million gap, it's better if the options add up to more than that, so that the board can pick and choose and decide what is the highest priority to save and to cut." **(Sarah Phelan)**

Brown-out on PG&E

California State Attorney General Jerry Brown's office is investigating Pacific Gas and Electric Co.'s meddling with Community Choice Aggregation, according to several sources who spoke with the *Guardian*. "I was contacted by their office," said John Rizzo, who works with the Bay chapter of the Sierra Club. Rizzo was told by a deputy attorney general that the PG&E investigation was ongoing. "We had some materials we sent to them and they had material they showed us."

The attorney general's office did not comment on the investigation. But based on the materials Rizzo said he shared with the deputy attorney general, PG&E's lobbying efforts against proposed CCAs may the subject of the inquiry. Assembly Bill 117, the 2001 CCA law that lets municipalities purchase wholesale electricity directly for citizens and route it through privately-owned utility lines, states that "all electrical corporations shall cooperate fully with any community choice aggregators that investigate, pursue, or implement" CCA programs.

Rizzo said he gave the deputy attorney general an April 30, 2007 letter from PG&E to ratepayers denouncing San Francisco's CCA plan. Rizzo also gave investigators filings from the Oakland Ethics Commission showing that a lobbyist for the corporation, Wil Hardee, met twice with City Council Member Ignacio de la Fuente to "discuss pitfalls and risks" of CCA.

Similar 2007 filings exist at San Francisco's Ethics Commission. Between April and June of 2007, as city officials were finalizing their CCA proposal, PG&E lobbyists met with a variety of supervisors, employees, and public utilities commissioners, to argue against the initiative. And when officials of the San Joaquin Valley Power Authority — an aggregation of 12 cities and counties — were looking into passing their own CCA plan last year, PG&E lobbied so aggressively against the idea that the authority filed a formal complaint with the California Public Utilities Commission. (See "Their Neighborhood," 8/15/07) No final decision about the complaint has been made by the CPUC. **(Amanda Witherell)**



James McConell lights one of 4,000 candles in Civic Center Plaza Monday, March 24, to commemorate the 4,000th American service person killed in Iraq. In addition to the staging the vigil, participants also read the names of the last 1,000 soldiers to perish in the five-year-old conflict.

GUARDIAN PHOTO BY ARLENE ROMANA





"It's a ludicrous idea, but that's the only one they have right now."
Sup. Gerardo Sandoval on continued toll increases

ALERTS

By Deborah Giattina
› alerts@sfbg.com

WEDNESDAY, APRIL 2

Dream on
Director Tami Yeager's documentary *A Dream in Doubt* documents the hate-motivated murder of Balbir Singh Sodhi, a Sikh living in Mesa, Ariz., and his family's determination to remain unafraid in America. Discuss the film after the screening with Jaideep Singh, managing director of the Sikh American Legal Defense and Education Fund, and other panelists.
6 p.m., free
San Francisco Main Public Library
Koret Auditorium, 100 Larkin, SF
www.sfpl.org

SATURDAY, APRIL 5

Haight and Prop. 98
Perhaps the best way to remember which eminent domain reform ballot measure is the one that would repeal rent control and the one that won't is to use this mnemonic: renters hate Prop. 98, but are fine with 99. Another way to keep the two straight is to help the San Francisco Tenants Union spread the word to Haight District renters in a door-to-door literature distribution.
11 a.m.
1015 Masonic, SF
www.sftu.org

Speaking for Rachel Corrie
Gather with friends in memoriam of Rachel Corrie, the 23-year-old activist killed by a bulldozer while trying to block a Palestinian home from a bulldozer demolition. Corrie's parents read from *Let Me Stand Alone*: *The Journals of Rachel Corrie* (W.W. Norton) at the service.
8 p.m., $12–$15
King Middle School
1781 Rose, Berk.
(510) 848-6767, ext. 609

SUNDAY, APRIL 6

Permaculture bike tour
Learn about sustainable gardening on an all-day bike tour of community and youth gardens with the East Bay Permaculture Guild. You'll get to check out how locals implement their own graywater systems to raise fruit, vegetables, and chickens. Make sure to RSVP, bring water, and wear versatile clothing for the capricious spring weather.
11:30 a.m.–-5:30 p.m., $5 suggested donation
North Berkeley BART Station
1750 Sacramento, Berkeley
ynaught@gmail.com
CONTINUES ON PAGE 13 ››

The price of gold

Keepers of the Golden Gate Bridge want another buck from motorists, but that won't fix the long-term problems — including an outsized and costly board of directors

By G.W. Schulz
› news@sfbg.com

Five years ago, the overseers of San Francisco's iconic Golden Gate Bridge were facing a $454 million budget deficit. That figure was larger than the gross domestic products of East Timor, the west African country of Gambia, and the Independent State of Samoa.

Investigative reporter Thomas Peele of the *Contra Costa Times* decided to try and figure out how a bridge in the United States could amass a funding shortfall that dwarfed the economic output of entire nations. For one, he reported in a 2002 story, the Golden Gate Bridge, Highway, and Transportation District used money from the tolls paid by motorists to bankroll an expensive transit system that includes a network of buses in Marin County and a fleet of ferry boats that collectively cost millions per year to operate.

Peele also discovered that the bridge's 19-person board of directors, some members of which live far from the Bay Area, spent more than $56,000 over a two-year period just to cover trips — including meals, rental cars, and hotels — to regular meetings at the Golden Gate's administrative offices in San Francisco.

The embarrassed district promised reforms and vowed to get its economic house in order.

But five years later, we've learned, very little has changed.

The district touts its substantial cuts in overhead, insisting everything possible has been done to avoid raising the toll on motorists. But the Golden Gate Bridge District's financial problems aren't going away — and the only solution the administration can come up with is perpetual toll increases.

Even that answer poses huge problems. The bridge doesn't expect that the actual volume of toll-paying motorists, or the ridership on its buses and ferries, will rise in the near future at the same pace as its expenses, which are largely consumed by employee salaries, benefits, and other perks that the district's hundreds of workers, including its board members, enjoy.

Public records show today that the district pays for health insurance for 14 of the (very) part-time directors. Last year alone, that insurance combined cost $48,000 — even though several of the board members, including two mayors and four county supervisors, are already eligible for insurance coverage in their home counties.

The bridge district's projections show vast deficits stretching off into the next decade — and if the problem isn't solved, a public transit system will be at risk. Riders, among them a high number of business commuters, make 9.4 million annual trips on Golden Gate's transit system. If the fiscal mess continues unabated, the board will either have to hike tolls to larger numbers ($10, $15, $20?) or start cutting back on the buses and ferries.

The only alternative, says Golden Gate board member and San Francisco supervisor Gerardo Sandoval, may be to ask state lawmakers for the right to change the district's charter so it can raise money a different way, such as through sales or parcel taxes.

But many of the board members, who benefit from the lucrative sinecure and the power of this bureaucracy, don't want to take that risk. "Their fear is that if they go to Sacramento, no one's going to ask them their opinion," Sandoval told us. "The end result is going to be some legislation that significantly changes the way the bridge is run."

BUY A BIB, SAVE A BRIDGE

Bridge officials say the projected deficit was a lot worse five years ago, before they instituted cost-cutting measures. The biggest cuts came in the form of eliminating nearly 200 positions, about a fifth of the workforce. The district also instituted a hiring freeze and forced workers to negotiate wage rollbacks and share more of the costs of their medical coverage.

Bus services from the district's fleet of 200 were reduced by 22 percent in March and November of 2003, and taking a bus from Marin to San Francisco now costs 34 percent more than it did five years ago. The weekday fare for a ferry from Larkspur to San Francisco was raised a whopping 118 percent, and available ferry seats were reduced 23 percent by cutting trips. It can cost between $7 and $8 one-way to ride Golden Gate's ferries and buses today.

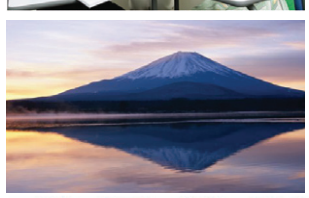
But over the next five years, the district still anticipates its deficit will reach $91 million.

So after raising the toll five years ago, bridge officials want to do so again as soon as September. Motorists would pay $6 in cash, $5 if using a FasTrak prepaid device, and $3 instead of $1.50 for disabled drivers.

"It seems pretty clear that the [bridge's] staff is driving the board
CONTINUES ON PAGE 12 ››

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Gold CONT››

of directors, and not the other way around, toward infinite toll increases," Sandoval said. "It's a ludicrous idea, but that's the only one they have right now."

Earnest bridge staffers point out in reports prepared for the public that they've implemented "revenue enhancements," such as putting out a donation box for visitors who might be willing to give up some pocket change and creating special sales programs at the gift shop.

Online trinkets for sale have even been expanded. At Goldengate.org you can purchase a piece of the bridge's original cable for $175 or an $8 baby bib that reads "Golden Gate Bridge: Big, Strong and Awesome, Just Like My Dad."

But that's not going to add up to $91 million.

Meanwhile, the anticipated deficit doesn't even include capital projects like the nearly $185 million the district wants to spend overhauling and replacing its buses and ferries, or the $36 million it hopes to spend over the next 10 years deterring suicides, which are perhaps the second best-known feature of the Golden Gate Bridge after its aesthetic beauty.

And, of course, the bridge constantly needs repainting, thanks to the wind and salt air. "There's more [required] maintenance on the Golden Gate Bridge than any other bridge in the country because of where it's at.... It has to be looked after everyday by a crew of ironworkers and painters and whatever else is needed," said board president John Moylan.

The district's largest operating expense involves paying the remaining 836 full- and part-time workers at the bridge and granting them fringe benefits like insurance coverage and supplemental pensions. This year alone salaries and benefits will cost about $100 million.

THE RED INK MOUNTS

About 60 percent of the district's budget goes toward keeping its ferries and buses running, but key performance measures show that Golden Gate's transit system does poorly in three crucial areas, including cost efficiency and effectiveness. When compared with national averages, Golden Gate Transit has one of the top five highest operating costs per "vehicle revenue mile" — a barometer of efficiency — out of the 150 largest transit agencies nationwide, making it more inefficient than BART, AC Transit in Alameda County, and the transportation authorities in Santa Clara and San Mateo counties, according to 2005 figures maintained by the federal Department of Transportation.

It's common for transit systems to rely on government subsidies, and few environmentalists have sympathy for drivers who whine about toll increases from the comfortable interiors of their automobiles. Mass transit is the future of urban living.

"The Golden Gate Bridge may not be as efficient as other comparable systems," Sandoval said, "but if we abandon the investment we have made in mass transportation, it will really leave us with poor options in the years to come."

Alan Zahradnik, Golden Gate's director of planning, adds that the bridge's buses and ferries are dissimilar to other transit systems around the country because they tend to carry fewer commuter passengers over greater distances mostly during peak hours compared to transportation authorities like San Francisco's Muni and AC Transit.

"It's more expensive to provide suburban, fixed-route transportation," Zahradnik said.

Nonetheless, without an increase in the toll for motorists, the bridge expects to sustain annual deficits for each of the next 10 years until the red ink reaches $290 million.

So it would seem that if the district is asking everyone to tighten their belts, its board of directors should probably do the same. The extraordinarily large 19-member Golden Gate board contains more than twice as many directors as the seven-member board that oversees Muni's trains and buses and the nine-member board that governs BART.

That's a throwback to history. When the bridge district formed in 1928, several counties north and south of the span were asked to participate in the $35 million bond issue required to construct a road across the Golden Gate, and although the bonds were paid off decades ago, each of those counties still receives representation on the board.

"There have been attempts to topple the bridge district in the past, but they're so hard-wired, it's been impossible," said Susan Deluxe, a Tiburon resident and long-time critic of the district.

The list includes two counties located far to the north, Mendocino and Del Norte — the latter bordering Oregon. But the board's structure hasn't been tinkered with since its formation.

When asked whether the far-flung board has outlived its usefulness, the representative from Del Norte County, Gerald Cochran, explained that the distant jurisdictions help diminish tension between the representatives from San Francisco and Marin, who frequently argue over who should contribute more to maintain the bridge. Besides, he said, Del Norte stepped up to help make the Golden Gate Bridge happen in the first place.

"It's not what we do today," Cochran said, "it's what we did 75 years ago to get this bridge built. We make our contributions."



GUARDIAN ILLUSTRATION BY JASON CROSBY

The travel expenses of the two directors representing Del Norte and Mendocino counties were the highest board-meeting travel costs he found back when Peele first reported on the board's budget — $42,404 to cover trips from their home counties to San Francisco for regular board meetings over two years.

In 2002, bridge officials told the public that the district's top-heavy administration would spend less along with everyone else to save money. The newest $6 toll was proposed "with the understanding that staff will continue to focus on finding internal cost savings," one staff report promised.

But that's not exactly what new numbers we obtained from the district through a public records request show. Transporting distant directors to district meetings over the past two years cost more than $54,000.

Exasperated district staffers respond that travel for board members to conferences around the globe has already been trimmed and the number of regular meetings they hold in San Francisco were cut to save on the $50 stipends board members traditionally earned per meeting for serving.

A HEALTHY PERK

A majority of the directors receive health insurance coverage from the district, either Blue Shield or Kaiser — a perk that few other part-time boards in the state offer. Last year, that cost $48,000.

But many of the directors already receive coverage from plans in their home counties. The bridge paid $1,200 last year to cover Mike Kerns; he is also a Sonoma County supervisor, where he's on a second plan that includes life, dental, vision, and health coverage — and costs taxpayers there about $63,000 annually, the clerk of Sonoma County's board told us. Kerns was on vacation when we called his office at press time.

Board member Albert Boro receives health insurance through the bridge, but taxpayers in San Rafael, where he's the mayor, pay an additional $19,000 annually to cover him there, according to figures provided by San Rafael's city manager.

But Boro told the *Guardian* that the bridge coverage is "secondary and it's only

Gold CONT»

utilized when my primary doesn't cover something.... It's not a premium in the sense that it might be through the city [of San Rafael]."

Three San Francisco supervisors participate in the plan offered here for county employees, which annually costs taxpayers approximately $10,500 per person, according to the controller's office. But the bridge also covers those individuals. The list includes Tom Ammiano, Jake McGoldrick, and Gerardo Sandoval and costs a total of $14,000 to cover all three of them, according to district numbers we requested.

Ammiano said the benefit could be done away with if it truly became a burden on the bridge's budget. "That would take the will of the board," he said. "[Doing away with it is] not something I would be against, but I can only speak for myself."

Board director Bevan Dufty, also a San Francisco supervisor, declined to sign up for the coverage when he joined the bridge's board in 2005.

"I had insurance and it seemed duplicative to me ... I meet with people every day who don't have insurance from all walks of life and so I felt fortunate," Dufty said.

Only about 12 percent of the 450 or so special districts that responded to a survey two years ago asking about health coverage said they offered such benefits to their directors or trustees, according to Neil McCormick, head of the California Special Districts Association. The group represents around 900 waste management, utility, fire, and recreation districts across the state. The Golden Gate district is not a member.

The real problem here is that after the district retired its bond debt in 1971, it never came up with an adequate revenue source to cover all of its operating or capital costs. Bridge officials never sought from state lawmakers a mechanism, for instance, to borrow money at a fixed rate, like school districts do.

So what will the bridge do in five more years? Nobody seems to know. According to San Francisco board member Janet Reilly, "That's the $64,000 question.... There's only so much toll tolerance among drivers." **SFBG**

Alerts CONT»

Respect the Elders
Now that Archbishop Desmond Tutu has won a Nobel Peace Prize and led a commission to investigate crimes committed under apartheid, he has taken his peace and justice activism global with the formation of a group called The Elders. The council includes world leaders with experience like the South African cleric's to tackle issues of poverty and social injustice. Hear about his group's efforts at this lecture.
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Labor's merger pains

How a small SF union lost its independence — and can't get it back

By JB Powell
› jesse@sfbg.com

Part one of a series on the emerging problems with labor mergers

For well over 100 years, San Francisco hod carriers — workers who assist stone, brick, and plaster masons — have gathered at the Local 36 hiring hall to find work. Though not as large and bustling as it was in its heyday, the hall, now situated in Daly City, still serves as an important social as well as professional gathering place for San Francisco and San Mateo County "hoddies."

But on Monday, March 10 and Tuesday the 11th, when the union's members arrived to put in for jobs, they found the entrance shuttered and a paper sign taped to the door.

"This Office Will be Temporarily Closed Due to the Transition of the Separation between Local Unions," the sign read. Several South Bay phone numbers were listed below — one for the dispatch office at Local 270, a much larger South Bay chapter of the Laborer's International Union of North America (LIUNA), and one for Carlos Lujan, 270's business manager. When the workers tried to call the numbers to secure work, they claim officials at 270 told them they couldn't help them.

Meanwhile, several told the *Guardian* they could hear the phone ringing through the hiring hall door as calls from contractors came into the office. Every phone call most likely meant a job that would not be filled by one of the willing workers left outside.

"I felt abandoned," 25-year union member Jerrold 'JJ' Jones told the *Guardian*. Jones told us he waited for nearly three hours for the hall to open on March 11, only to give up in frustration. "Here I pay dues six months in advance and because that hall is closed, I didn't have the opportunity to go out for a job that day."

A LESS THAN PERFECT UNION

The reasons for the hall's closure trace back to an ill-fated merger between Local 36 and Local 270. The story is more than just a tiff in a relatively small labor group; it's symbolic of a much wider issue that's beginning to explode in organized labor.

In recent years, unions across the country have been encouraging smaller locals like 36 to join with larger shops to increase their clout and negotiating power. Supporters say these mergers create organizations better able to stand up to giant businesses and institutions.



Laborer's Union members Alex Corns (left) and Enrique Arguello (right) stand outside the Daly City hiring hall for what was once Hod Carriers Local 36. In early March, the hall was shut down for two days, and workers could not be dispatched to jobs, because of a bad merger between two local union chapters. | GUARDIAN PHOTO BY CHARLES RUSSO

But the trend also has drawbacks: more members under the aegis of one organization means more power in fewer hands — and sometimes, a lack of union democracy.

Local 36 seemed a prime candidate for merger, with only 120 members. Local 270 had more than 4,000 dues-paying workers and hefty political and trust fund accounts. But high-placed sources within the San Jose local tell us that it's had serious turmoil over the past year — and the members from San Francisco say they feel left out.

Local 270's leader, Carlos Lujan, is the subject of an investigation by the international union's inspector general. Documents provided to the *Guardian* show that the inspector general has been looking into several complaints about Lujan's leadership, including his conduct of meetings. An official from the parent union has observed the last three executive board gatherings and is expected to file a report with the Washington brass in the coming weeks.

"Clearly there are troubles out there," attorney Bob Luskin of the Washington firm Patton, Boggs, told us. Luskin acts as the union's special counsel. "The marriage [between 36 and 270] looked like a good idea at first," he said. "But in the end, it didn't turn out so well."

Much of the current internal strife at Local 270 appears to have begun when Lujan announced his retirement at the end of March 2006. Two weeks prior to his planned departure, Lujan's advisors proposed a post-retirement consultant's job for him. According to a complaint filed with the Department of Fair Housing and Employment by former 270 employee Leslie Scanagatta, the consulting gig would have paid Lujan $500 a week, and the union would pay to fly him from his home in Texas to San Jose for meetings.

Scanagatta's complaint states that Lujan became angry after she and several other officials voiced concerns with the plan. It alleges that Lujan declared to another union official that she would "be terminated by the end of the week" — which she was.

"It was devastating," Scanagatta, who now works for Santa Cruz County, said. "I was laid off for eight months and I've taken a 38 percent pay cut now."

Lujan did not return repeated phone calls seeking comment.

One of the people pushing for Lujan's consultant job was Edgar Calonje. Calonje, who worked for the union as an independent contractor, said he met with Lujan before the boss announced his retirement, and that Lujan told him and Enrique Arguello, a member of 270's executive board, that he was planning "to get his retirement [benefits] and consultant fees as well."

"We thought if we helped him [get the deal], we would be in good shape," Calonje said by phone from Nicaragua, where he was visiting family. "But that's not what happened."

First, Lujan withdrew his retirement and decided to stay on. Then, in November 2007, Colanje lost his job — after, he says, a private memo he had written surfaced in which he criticized Lujan's leadership and integrity.

Shortly after Colanje was let go, Arguello — who now says he didn't actively support Lujan's retirement plan — resigned from his job as a business agent rather than accept a demotion. A Nov. 28 letter from Lujan to Arguello obtained by the *Guardian* states, "the reason for the change in your position was because the pattern of actions made by you in the past could put this Local in a difficult position."

THE LOCK OUT

Early in 2007, the atmosphere of dissension in San Jose began to affect the hiring hall in Daly City, and eventually boiled over into physical confrontation. First, former Local 36 business manager Alex Corns clashed with Lujan and resigned in a huff from his new job at 270. Then Will Davis, who ran the Daly City hall after the merger, was dismissed. A March 6 letter from Lujan to Davis cites Davis's "lack of commitment to work under my agenda as Business Manager" as the reason for his termination.

The following afternoon, Friday, March 7, Davis and Corns arrived at the hall to find the locks changed. That evening, they told us, a group of former Local 36 members met in a pizza parlor across from the shuttered hall and decided to petition the International to grant Local 36 back its independence. According to their account of what happened next, which was verified by Sgt. Ron Mussman of the Daly City Police Department, when Davis, Corns, and the other participants in the meeting emerged from the pizza parlor, they saw Lujan sitting in his pickup truck, which was parked in the restaurant's lot. Across the street, two officials from 270 were inside the hiring hall removing computer equipment.

The now-dissident union members surrounded Lujan's vehicle. Lujan fled the scene, according to worker and police accounts, allegedly striking one of the members in the forearm with his car as he backed up. The incensed crowd moved across the street and the workers from 270 barricaded themselves inside the hall. Lujan reportedly flagged down a police car as he drove away and the cops drove to the hall to escort the two men from San Jose safely out of the building.

Corns and Davis said they could not secure keys to the hall's new locks by the time of Monday morning's job call. For two consecutive mornings, out-of-work union members were turned away.

Corns told us he finally called a local locksmith late Tuesday morning, March 11, so that members could be dispatched to jobs the following day.

HOW BIG IS TOO BIG?

For Corns, the failed merger with Local 270 is a personal as well as a professional tragedy: he was instrumental in helping 36 join with 270 after Lujan's election as the bigger local's business manager. Now he feels responsible for jeopardizing the organization he's worked for since he was a teenager.

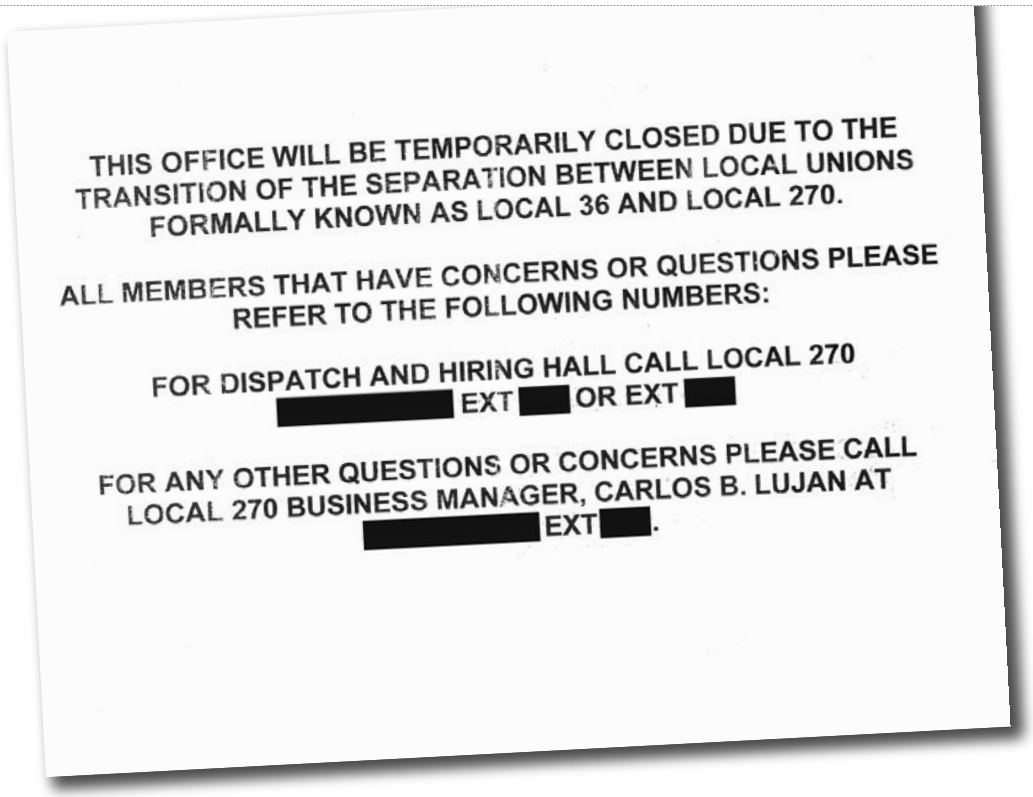
"I've been in the union for 35 years," Corns said, his voice choking up. "This is so heartbreaking to me."

Beyond the problems with one controversial business manager, Corns says the story is about the larger problem**:** increasingly top-down union management. In late February, he told us, 70 members of Local 36 voted unanimously to secede from 270 and become an autonomous chapter again. A representative from LIUNA was present at the vote and confirmed their version of the events for us. Despite the members' calls for autonomy, officials in LIUNA's International office in Washington, DC refused to go along; instead, on March 13, union brass granted their secession from Local 270 but immediately forced 36 into another merger — this time with a chapter based in Oakland, Local 166.

As a result of the two mergers, Corns says, the assets of Local 36 have been swallowed up by the larger chapters. He produced old bank account statements for us that showed well more than $100,000 in Local 36's coffers before the organization joined with 270. Now, he says, he doesn't know where that money is. Laborer's International spokesperson Jacob Hay told us that the parent union is undertaking a "reconciliation process" to determine how much of Local 36's money should go to Oakland and how much should stay in San Jose. Despite the apparent desire for independence among 36's members, Hay argued that the union is making the right decision by forcing them into another merger.

"We think that it is in the best interests of smaller locals like [36] to join with larger, more powerful locals," he said. "You have more collective bargaining power with larger numbers [of members] ... the goal here is to get all the hod carriers in the Bay Area into one local."

Will Davis and other Local 36 members do not share Hay's bigger-is-better enthusiasm. "We've never gotten a good reason why we can't just have the local back," Davis said. "We've never done anything wrong. We've never been under investigation. Why are we being punished for something we didn't do?" **SFBG**



The sign affixed to the hiring hall's door. Several workers told us they called the numbers listed, but no help was given.

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Ditching the paper cup

By Alex Felsinger
› news@sfbg.com

GREEN CITY Statistics show that Americans drink more than 400 million cups of coffee a day. While most buy the average Starbucks and Folgers blends, a growing number of consumers are beginning to care more about what's in their cup and where it comes from.

I work part-time at Coffee to the People in the Haight, which specializes in high quality, Fair Trade products, and I often field questions from customers about the origin and certification of the shop's java. But no one ever asks about the flush capacity of our toilets, or the environmental impact of our cleaning products, or whether all of our appliances meet Energy Star standards.

In the past, if they'd asked about such things, I would have told them that the toilet ran constantly, the petroleum-based dish soap we used probably killed fish in the Bay, and that the two refrigerators behind the counter had been around since before I was born.

It's not that the owners never cared about having a greener business — they just couldn't afford to pay attention. Stocking gourmet coffee and tea is costly, not to mention the astronomical rent and power bills they have to pay every month.

That's where the Green Café Network comes in.

Environmental educator Kirstin Henninger founded the nonprofit collective a year ago to help its members achieve higher standards of environmental stewardship. So far, the network is composed of 10 cafés, including Coffee to the People. Owners meet periodically to discuss and share business strategies. Recently they went in together to purchase compostable to-go containers. They hope to do the same with eco-friendly cleaning supplies in the near future.

Henninger, 39, originally wanted to open a green coffee shop of her own. After surveying shop owners on their business practices, however, she saw a better way to make a difference. Many owners told her they had the desire to be more environmentally responsible, but not the know-how, staff, or money to put anything into action. So Henninger decided to do something to help them.

"Instead of me opening one more café, I realized a way I could have much more of an impact," she told the *Guardian*. "I saw potential to actually support a new movement toward a green economy, and that was much more possible by affecting multiple cafés instead of my one café."

Henninger said she chose to focus on neighborhood coffeehouses because they are often the center of close-knit communities. "By the process of cafés becoming green businesses, we aim to educate everyone in the mix," she said. "The owners, staff, customers, neighbors, other local businesses — this is a necessary part of the process of supporting a local, green economy." She also offers consulting to any business, coffee shop or not, that requests it.

Joining the group didn't make Coffee to the People's toilet stop running, but we are at least heading in the right direction. Henninger acknowledged that while customers notice changes in the products they pay for, other aspects of a green business go unappreciated. The ultimate goal for cafés in the group is to become certified green businesses (all Bay Area counties have a green business program). But the certification process can be misleading. Most localities only require that a business conform to five out of 20 guidelines, and once the placard is placed in the window, the motivation to complete the next 15 steps can tend to flag. Henninger hopes the members of her network, by working together and helping each other, will be as green as they can be.

"We need people striving to make the extra effort because it's the right thing to do," she said. "I think that's the challenge of the entire environmental movement." **SFBG**

Comments, ideas, and submissions for Green City, the Guardian*'s weekly environmental column, can be sent to news@sfbg.com.*

EVENTS SFBG.com

DINE FOR A CHANGE: BUILD COMMUNITY, SUPPORT SURVIVORS, END RAPE

Local restaurants, cafes and delis will support services for survivors of rape and sexual assault. More than twenty five participating businesses will donate a portion (15% or more!) of that day's proceeds to San Francisco Women Against Rape (SFWAR). Proceeds will directly support necessary services including legal advocacy, teen education, counseling services and a 24-hour crisis hotline. SFWAR is the primary rape crisis center in the city, providing support to survivors of sexual assault and their friends and families. Visit SFWAR.org for more information and a list of participating restaurants.
April 3 @ participating Bay Area restaurants
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GUARDIAN ARTS SERIES: UNITED ARTISTS 90TH ANNIVERSARY FILM FESTIVAL

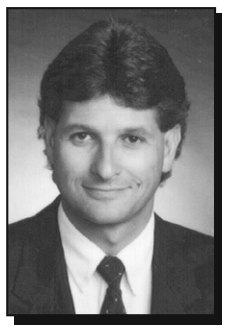
"From its founding ninety years ago by four of the most gifted artists of their time, United Artists recognized the power of movies and created a studio where filmmakers could see their visions realized. Over the nine decades that followed, their dream continued and United Artists became the birthplace of countless classic films and iconic characters that have become part of cinematic history." - Tom Cruise, Co-owner, United Artists. The Festival will feature 33 classic United Artists films presented on the big screen, including favorites such as Some Like It Hot, Annie Hall, Raging Bull and The Great Escape! The Guardian Arts Series presents exciting and affordable shows appealing to the young arts enthusiast.
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To celebrate, SFWFF are throwing a party at Varnish Fine Art Gallery on Thursday, 4/10, at 7 PM (21 + over with valid ID). Attendees will have the chance to enjoy films and live music, explore the gallery artwork and mingle with filmmakers. Admission is $15. Receive $2 off admission when purchasing tickets in advance online by entering coupon code: festivalfriends08. For more information and to purchase tickets visit the Festival online!
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English is dead

By Annalee Newitz
› annalee@techsploitation.com

TECHSPLOITATION By the time English truly is a dominant language on the planet, it will no longer be English. Instead, say a group of linguists interviewed in a recent article by Michael Erard in *New Scientist*, the language will fragment into many mutually-unintelligible dialects. Still, some underlying documents will supply the grammatical glue for these diverse Englishes, the way Koranic Arabic does for the world's diverse Arabic spinoff tongues. English-speakers of the future will be united in their understanding of a standard English supplied by technical manuals and Internet media.

People like me, native English speakers, are heading to the ashcan of history. By 2010, estimates language researcher David Graddol, 2 billion people on the planet will be communicating in English — but only 350 million will be native speakers. By 2020, native speakers will have diminished to 300 million. My American English, which I grew up speaking in an accent that matched what I heard on National Public Radio and *60 Minutes*, is already difficult for many English-speakers to understand.

Hence the rise of Internet English. This is the simple English of technical manuals and message boards — full of slang and technical terminology, but surprisingly free of strange idioms. It's usually also free of the more cumbersome and weird aspects of English grammar.

For example, a future speaker of English would be unlikely to understand the peculiar way in which I express the past tense: "I walked to the store." Adding a couple of letters (*–ed*) to the end of a verb to say that I did something in the past? Weird. Hard to hear; hard to say. It's much more comprehensible to say: "I walk to the store yesterday." And indeed, that's how many non-native speakers already say it. It's also the way most popular languages like the many dialects of Chinese express tense. The whole practice of changing the meaning of a word by adding barely audible extra letters — well, that's just not going to last.

When I read about the way English is changing and fragmenting, it has the opposite effect on me than what you might expect. Although I am the daughter and granddaughter of English teachers and spent many years in an English department earning a PhD, I relish the prospect of my language changing and becoming incomprehensible to me. Maybe that's because I spent a year learning to read Old English, the dominant form of English spoken 1,000 years ago, and I realize how much my language has already changed.

But my glee in the destruction of my own spoken language isn't entirely inspired by knowing language history. It's because I want English to reflect the lives of the people who speak it. I want English to be a communications tool — like the Internet, a thing that isn't an end in itself but a means to one. Once we all acknowledge that there are many correct Englishes, and not just the Queen's English or Terry Gross's English, things will be a lot better for everybody.

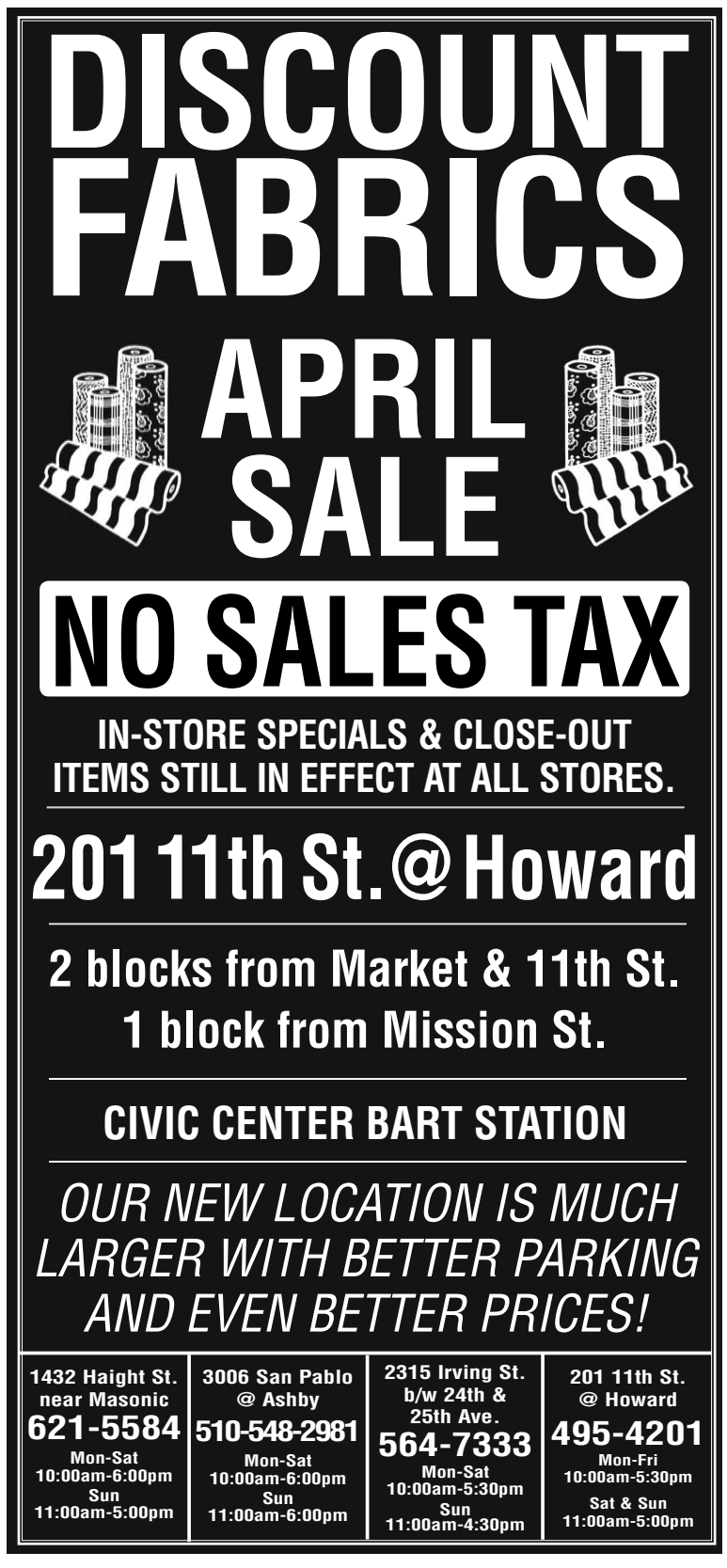
I'll admit sometimes I feel a little sad when my pal from Japan doesn't get my double entendres or idiomatic jokes. I like to play with language, and it's hard to be quite so ludic when language is a tool and nothing more. But that loss of English play is more than made up for by the cross-cultural play that becomes possible in its stead, jokes about *kaiju* and non-native snipes at native customs. (My favorite: said Japanese pal is bemused by American Christianity, and one day exclaimed in frustration, "God, Godder, Goddest!")

For those of us who spend most of our days communicating via the Internet, using language as the top layer in a technological infrastructure that unites many cultures, the Englishes of the future are already here. In some ways they make a once-uniform language less intelligible. In other ways, they make us all more intelligible to one another. **SFBG**

Annalee Newitz (annalee@techsploitation.com) is a surly media nerd whose English is obsolete.







GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN **PICKS**















APRIL 2-8, 2008

EL GUINCHO!

By Johnny Ray Huston
› johnny@sfbg.com

The eight-eyed macaw on the colorful cover of *Alegranza!* (Discoteca Oceano) knows it's representing an early but formidable contender for album of the year. That's because Pablo Díaz-Reixa — the artist known as El Guincho — packs nine songs and around 45 minutes with an infinite burst of exhilarating melody and rhythm. If Díaz-Reixa's hometown of Barcelona isn't a sister city to San Francisco, the hills of houses behind *Alegranza!*'s aviary cover star suggest it should be — and that a promoter should bring El Guincho here. Complete with a sample of Esquivel racing up and down piano keys as if shuffling a deck of cards, *Alegranza!*'s manic 21st-century Fillmore grooves will have Bay Area music lovers chanting El Guincho's choruses like an Alfred Hitchcock–style swarm of Catalan parrots.

www.myspace.com/elguincho

WEDNESDAY
APRIL 2

MUSIC

American Music Club
Lost souls, shattered loves, shot glasses — such are the grand touchstones of American Music Club. Mark Eitzel's perceptive, deeply empathetic odes bring dignity to the unluckiest of humanity, gliding along with torch-singer grace while jabbing left hooks into the cruel face of an uncaring world. Now based in Los Angeles, Eitzel and fractured-guitar hero Vudi have assembled a new lineup, but their lofty theatrics remain in place, as the recently released *The Golden Age* (Merge) so sweepingly attests. **(Todd Lavoie)**

With Rykarda Parasol and the Tower Ravens
8 p.m., $15
Independent
628 Divisadero, SF
(415) 771-1422
www.theindependentsf.com

MUSIC

Crown City Rockers
Admittedly, there aren't too many things crackin' in the Inland Empire, save for a few late night trips to In-N-Out Burger and the area's carpeted megamall. After four years of calling the I.E. home, one of my most memorable experiences was watching Crown City Rockers perform for free at Cal Poly Pomona. The hip-hop band laid it down with their characteristic Bay Area swag. With fresh instrumentals that include a live beat box, keyboard, drums, bass and Raashan Ahmad's energetic vocals, the group proved that hip-hop must, above all, be fun. Now fans are left wondering — when's the next album? **(Jamilah King)**

10 p.m., free
Milk
1840 Haight, SF
(415) 387-6455
www.milksf.com

THURSDAY
APRIL 3

PERFORMANCE/MUSIC

Coppe' with Koichi and Hiroko Tamano
A sighting of Koichi and Hiroko Takano performing avant-garde, expressionistic dance at a dingy rock club isn't altogether unheard of. Both have exhibited their idiosyncratic brands of twitchy, muscular butoh, a 20th-century Japanese performance style, at 12 Galaxies before. This time out, the gravity may be leavened by the sound track, a live appearance by Japanese electronic artist Coppe'. While Hiroko Tamano describes Coppe' as a "very mysterious person," the name of her label, Mango+Sweetrice, like the artist's elastic and effervescent beats, seems geared toward audiences who treat life as a candy-coated, glittery party. How to bridge the culture gap? "Butoh will do the wedding ceremony," says Tamano, "in a war field." **(Dina Maccabee)**

With Tipsy, Magnetic Stripper, and Mini Skirt Mob
9 p.m., $10
12 Galaxies
2565 Mission, SF
(415) 970-9777
www.12galaxies.com

EVENT

The Ringing Ear: Black Poets Lean South
There are tons of literary anthologies inspired in one way or another by the Southern states. But to say that an anthology of poems about the South by African American writers is overdue would be an understatement. Originating from work by the nonprofit Cave Canem, *The Ringing Ear: Black Poets Lean South* (University of Georgia Press, 432 pages, $18.95) redresses the imbalance, collecting poems by Sonia Sanchez, Cornelius Eady, Nikki Giovanni, Nathaniel Mackey, and more. Mackey and others read at a publication party for the book, which — along with the same press's Donny Hathaway–inspired *Winners Have Yet to Be Announced (*208 pages, $19.95) by Ed Pavlic — showcases a number of poems that sing. **(Huston)**

7 p.m., free
City Lights Books
261 Columbus, SF
(415) 362-8193
www.citylights.com

MUSIC

Groove Armada
Few electronic duos straddle the line between head-nodding downtempo and rump-shaking house like Brits Tom Findlay and Andy Cato, a.k.a. Groove Armada. Their recent two-disc collection *GA10: 10 Year Story* (Columbia UK) is part retrospective, part DJ-set preview. With the uptempo mix, Findlay bounces around rock and electro, mixing Fatboy Slim–homage "I See You Baby" with newer singles "Love Sweet Sound" and "Song 4 Mutya" before closing out with Rasta-inspired classic "Superstylin'." Cato pieces together a downtempo set made for lounging at sunset on a tropical beach, with obscure remixes of jazzy GA classics "Language Lab Burning Disaster" and "At the River." **(Kevin Lee)**

With Damian Lazarus
10 p.m., $32.50
Mezzanine
444 Jessie, SF
(415) 628-8880
www.mezzaninesf.com

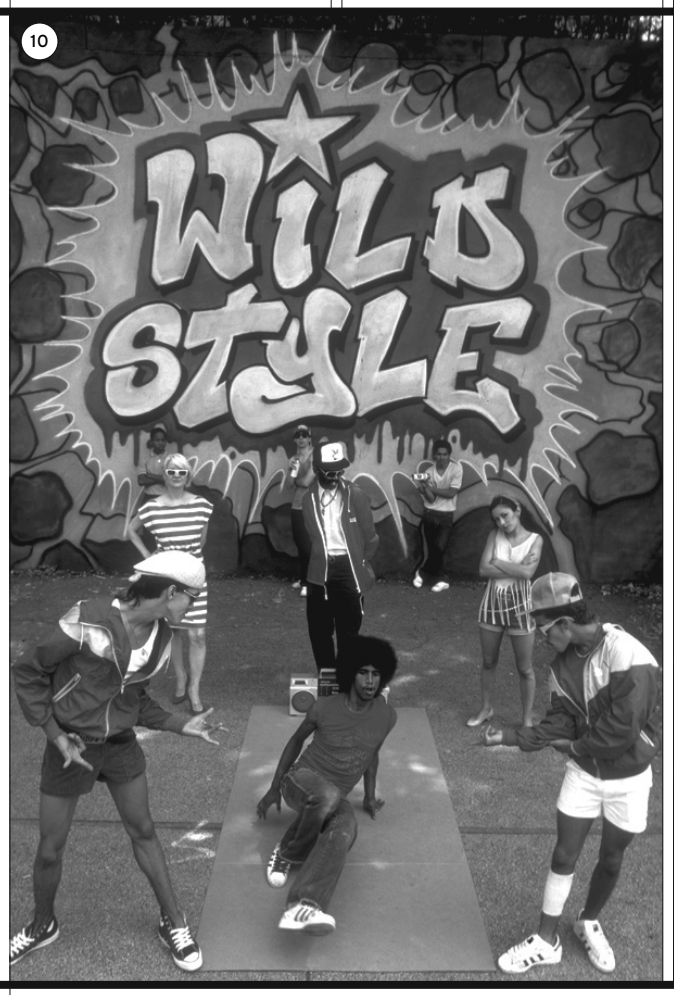
FRIDAY
APRIL 4

THEATER

The Comedy of Errors
Here's the thing about mistakes: they're almost always funny in hindsight. Last week


8


9



10



11


12

while leaving the office, I turn to say goodbye to my boss and go, "Later, Colin." His name is Duncan. Unfortunately, my life is no play and I'm definitely no Shakespeare, so these mindless misadventures make me cringe. Yet they're also downright hilarious. *The Comedy of Errors* exists in a similar vein. It pokes fun at everyday errors to prove that the best remedy to life's mistakes is a good sense of humor. **(King)**

Through April 13
Fri–Sun, 8 p.m. (also Sun, 2 p.m.)
$20–$25
Buriel Clay Theater
762 Fulton, SF
(415) 922-2049
www.african-americanshakes.org

FILM

Wild Style
Hip-hop movies have had varying degrees of success: *Krush Groove* (1985), *Eight Mile* (2002), *Hustle & Flow* (2005)? Good to great. *Disorderlies* (1987)? Not so much. But just as hip-hop constantly builds upon itself, artists canonizing their predecessors through sampling, every film in the genre descends from the *very first* hip-hop movie, 1982 cult classic *Wild Style*, featuring Lee Quinones as New York graffiti artist Zoro, Fab Five Freddy, the Rock Steady Crew, the Cold Crush brothers, Patti Astor, and Grandmaster Flash. Some movie trivia: Nas, Cypress Hill, and the Beastie Boys have sampled *Wild Style*. Albums sampling movies that inspired albums? Now that's hip-hop. **(Ailene Sankur)**

7:15 and 9:15 p.m, $8.50
Also Sat/5, at 2, 4, 7:15, and 9:15 p.m.
Red Vic Movie House
1727 Haight
(415) 668-3994
www.redvicmoviehouse.com

MUSIC

Fucking Buckaroos
Sure, with their name they've had issues getting on the radio, but they certainly don't have problems getting shows. This band has been all over the place since they formed in 2004 — everywhere from summer beach house shows to filling the opening slot at nearly every club in the city. They forbid the use of anything distorted or unnatural in their music, but they play fast-as-hell punk rock. The banjo, mandolin, and guitar blend to create a force louder and more intricate than any effects pedal. **(Alex Felsinger)**

With Druglords of the Avenues, Sore Thumbs, and Modern Act
9 p.m., free
Parkside
1600 17th St, SF
(415) 503-0393
www.theeparkside.com

Ever since *Project Runway* ended, there's been a Heidi Klum-size hole in my soul.

SATURDAY
APRIL 5

EVENT

Chillin' Fashion Show
Ever since *Project Runway* ended, there's been a Heidi Klum–size hole in my soul. Not Heidi the model, but the Heidi that introduced me to designers outside the rarefied world of whoever is featured in *W* this month: unknown fashionphiles with a hunger for innovation. Irene Hernandez-Feiks fills that void with Chillin' Productions, promoting local designers without taking commission from selling their work. This showcase features 50 Bay Area designers and music to rock your body. As Heidi might say, "Auf the chain!" **(Sankur)**

8 p.m., $6
111 Minna Gallery
111 Minna, SF
(415) 974-1719
www.111minnagallery.com

MUSIC

New Century Chamber Orchestra
Here's a secret: classical musicians, devoted they may be to reliving the glory days of European culture, can get tired of the classics. With apologies to any wedding planners out there, get this: they *hate* Pachelbel's *Canon in D*. Felix Mendelssohn's *Octet*, on the other hand, is one of those rare pieces so beloved that even jaded professionals get together to play it just for fun. Composed when Mendelssohn was just 16, this double string quartet ends with a fuguelike presto that's proven absolutely irresistible to string players and chamber music fans since 1825. **(Maccabee)**

8 p.m., $29.50–$43.50
Palace of the Legion of Honor
100 34th Ave., SF
(415) 357-1111
www.ncco.org

EVENT

SF Spring DIY Expo
Saturday is a great time to make stuff, buy stuff, eat stuff, drink stuff, and trade stuff. Building upon that unassailable but all-too-often forgotten piece of logic, Gina Lucas and Heather Zero of Basketcase Productions started SF Spring DIY Expo. It's a handmade extravaganza that brings together jewelry, clothing, paper goods, and other treats by local artists, designers, and musicians. A pool table, cheap mimosas and margaritas, and food from Weird Fish — try their clam chowder — round out the deal. **(Huston)**

1–6 p.m., free
Benders

CONTINUES ON PAGE 20 ››

From left: 1) El Guincho and (2) the cover of his album, *Alegranza!* (see "El Guincho!"); (3) Koichi Tamano (see Thurs/3); (4) previous Chillin' Fashion Show (see Sat/5) (5) New Century Chamber Orchestra (see Sat/5); (6) Fucking Buckaroos (see Fri/4); (7) Dillinger Escape Plan (see Mon/7); (8) Groove Armada (see Thurs/3); (9) Crown City Rockers (see Wed/2); (10) *Wild Style* film poster (see Fri/4); (11) Barback Olympics flier (see Tues/8); (12) Heather and Gina of Basketcase Productions, the people behind the DIY Expo (see Sat/5)

EL GUINCHO PHOTO BY THOMAS WILLIAMS
NEW CENTURY CHAMBER ORCHESTRA PHOTO BY LAURA BROWNE
CROWN CITY ROCKERS PHOTO BY SCOTT ANDERSON

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FREDDIE HUBBARD & FRIENDS
70th birthday celebration with special guest Bobby Hutcherson & Friends

SUN/APR/6
MONTCLAIR WOMEN'S BIG BAND
directed by Ellen Seeling with special guest Vicki Randle

MON/APR/7
MÔNICA SALMASO & PAULO BELLINATI
in association with Thalia Productions

TUE/APR/8
MIGUEL ZENÓN QUARTET

WED/APR/9 – SUN/APR/13
BILLY COBHAM SPECTRUM REVISITED
featuring Victor Bailey, Dean Brown & Mark Soskin



DANCING

MON/APR/14
LOUIE ROMERO Y SU GRUPO MAZACOTE

TUE/APR/15
CD RELEASE PARTY
LIONEL LOUEKE

WED/APR/16
SOLAS



THU/APR/17 – SUN/APR/20
PETE ESCOVEDO & FAMILY

1330 FILLMORE
415.655.5600

oakland

TONIGHT

WED/APR/2
CD RELEASE PARTY
MARCUS SHELBY JAZZ ORCHESTRA



THU/APR/3 – SUN/APR/6
THE LATIN GIANTS OF JAZZ
featuring Members of the Tito Puente Orchestra
John Rodriguez & Jose Madera

MON/APR/7
DEBBIE PORYES TRIO

TUE/APR/8
ERIC ALEXANDER QUARTET
featuring Harold Mabern

WED/APR/9
KEOLA BEAMER & CHRIS YEATON

THU/APR/10 – SUN/APR/13
CD RELEASE
OMAR SOSA AFREECANOS QUARTET



MON/APR/14
BERKELEY HIGH SCHOOL JAZZ ENSEMBLES

TUE/APR/15
CD RELEASE PARTY
KAREN BLIXT



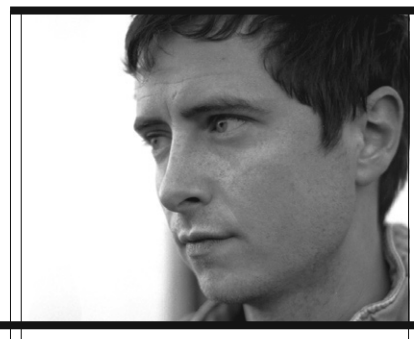
WED/APR/16 – SUN/APR/20
BILLY COBHAM & FRIENDS
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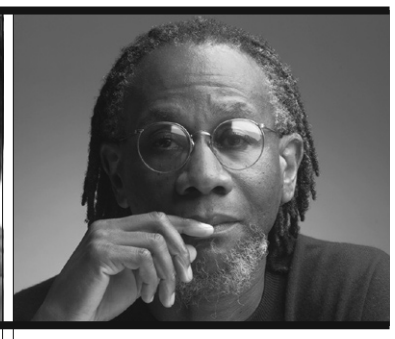
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THE SAN FRANCISCO BAY GUARDIAN PICKS





Ryan Auffenberg (left) plays the Evangeline Records Showcase (see Sun/6); Nathaniel Mackey will read at *The Ringing Ear* event (see Thurs/3)

RYAN AUFFENBERG PHOTO BY PETER ELLENBY

PICKS CONT››

806 South Van Ness, SF
(415) 824-1800
basketcaseproductions@hotmail.com

SUNDAY
APRIL 6

MUSIC

Evangeline Records Showcase
Though a relatively young label, San Francisco's Evangeline Records has already assembled an impressive roster, many of whom live right here in the Bay Area: take empty-bottle balladeer Jeffrey Luck Lucas, haunting surrealist chanteuse Kira Lynn Cain, and backwoods murder folkies Bob Frank and John Murry, for example. Ah, then there's Ryan Auffenberg, who pulls off the small miracle of bringing elegantly plaintive country-road heart-tugging to our jaded little area code. Until his new album comes out this spring, I'll keep his "Missouri in the Morning" on a constant loop — it melts me every time. **(Lavoie)**
7 p.m., $10
Cafe Du Nord
2170 Market, SF
(415) 861-5016
www.cafedunord.com

MONDAY
APRIL 7

MUSIC

Dillenger Escape Plan
The rabid New Jersey riff-calculators in Dillenger Escape Plan survived the metalcore glut in the early aughts by rising above the fray, inflecting their mind-bending compositions with touches of jazz and post-hardcore. New release *Ire Works* (Relapse) reins in the fury of their shuddering early work while showcasing the band's aptitude for experimentation. The departure of talented drummer Chris Pennie hasn't affected their ability to shift coherently between twisted time signatures, and newish singer Greg Puciato breathes fire on stage, both literally and figuratively. Go get burned. **(Ben Richardson)**

With the Bled and Heavy Heavy Low Low
8 p.m., $15
Bottom of the Hill
1233 17th St., SF
(415) 621-4455
www.bottomofthehill.com

TUESDAY
APRIL 8

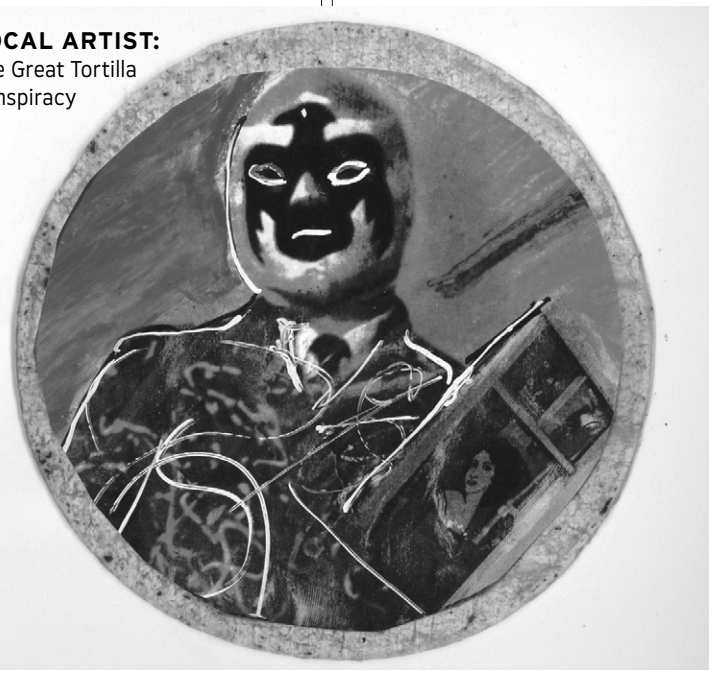
EVENT

Barback Olympics
It's an Olympic year, and as the butch senior citizen in John Basedow's scary fitness commercials says, "I'm rip roarin' and ready to go." I'm not talking about going to the Olympics that has mass-merchandise king Steven Spielberg lecturing China about human rights. I'm not talking the one in Beijing with the "Bird's Nest" stadium and "Water Cube" aquatics center. I am talking about the first annual Barback Olympics where — after a torch-lighting ceremony — San Francisco's best barbacks will compete in events such as the Bottle Relay as well as Fruit Cutting, Spill Clean-Up, Beer Restocking, Keg Changing, and an Ice Bucket Race. Now, which Olympics are you excited about? **(Huston)**

9 p.m. (registration 8 p.m.), free with RSVP (21 and over)
111 Minna Gallery
111 Minna, SF
(415) 974-1719
barbackolympics@hotmail.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address, city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size.

LOCAL ARTIST:
The Great Tortilla Conspiracy



TITLE *Untitled tortilla art* by Rene Yañez
BACKGROUND As a medium, tortillas have the ability to expose the community to a wide range of issues, including identity, immigration, miracle tortilla apparitions, the high price of tortillas in Mexico, and the rise of transgenic corn.
BIO The Great Tortilla Conspiracy is the world's most dangerous tortilla art collective. Modeling themselves after the Freemasons, artists Jos Sances, Rene Yañez and Rio Yañez bring the gospel of tortilla art to the masses.
SHOW "The Great Tortilla Conspiracy Presents: Tortilla Art for the 21st Century," Thurs/3 through April 23. Tues.–Fri., 1–7 p.m.; Sat., 1–5 p.m. Opening reception Sat/5, 6–9 p.m. Additional events include a tortilla drawing rally (April 11), a panel discussion about the role of tortillas in the art world (April 12), a tortilla fashion show (April 18), and a discussion of tortilla globalization (April 19). SomArts, 934 Brannan, SF. (415) 552-2131, www.somArts.org
WEB SITE www.tortillaconspiracy.com

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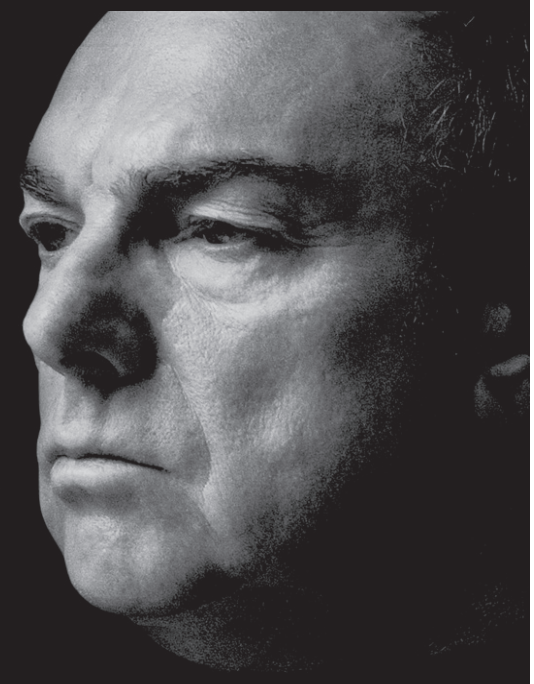


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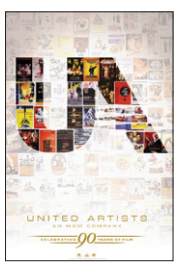
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APRIL 3 - MAY 3
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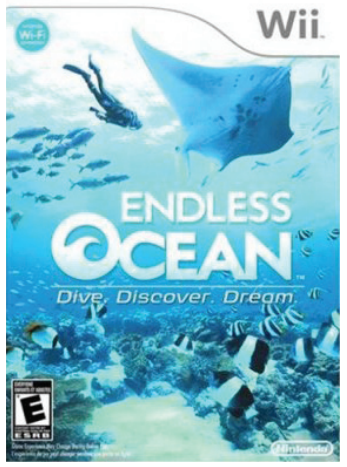


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This is you diving on drugs

Endless Ocean: Dive, Discover, Dream
(Nintendo Wii)



GAMER I thought I was looking for some new, non-mayhem-oriented games, and someone recommended *Endless Ocean*. I read the box and said, "Hmmm. A game where you swim around and look at pretty fish. Yeah. I could do that."

Endless Ocean is a game about scuba diving: you play a young marine biologist tasked with helping to catalog the inhabitants of an imaginary coral reef. Your job is to explore the underwater landscape, to collect artifacts, and to observe as many new and different types of fish as you can, all while listening to a calming synthpop soundtrack. In other words, *Endless Ocean* is Valium on a disc — which has both good and bad implications.

First off, I'd really like to commend Arika for developing a game that obviously wasn't destined to sell a gazillion copies. Although it involves the latest in a trilogy, it really brings something unique to the console game repertoire: the ability to delve into environments for their own sake, at your own pace. I stared captivated at the screen, late into the night, using my Wiimote to swim under coral and to follow fish, trying to get as close to the fish as I could in order to see the details of their bodies. *Endless Ocean* has one of the most user-friendly swimming controls of any game I've played. Usually swimming in a console game is an unholy pain. It's still a bit awkward with *Endless Ocean*, but oddly enough, it lends realism to the game: steering yourself in an environment that is denser than normal with a giant tank on your back *is* awkward.

Endless Ocean's greatest failure is that it's not realistic enough. I wished many times while playing the game that my Wii was a PS3 with a Wiimote so I could swim easily *and* have the detailed fish. I wanted to see their fins and scales. But the Wii just doesn't support the high-resolution graphics that would allow this. They do a lot with what they have, but it isn't enough.

Part of the game mechanic is that you gather information about the fish by "befriending them." In the language of videogames and toddlers, this means "poking them." The fish just keep swimming their scripted loops: they don't care and they're not real fish. I even used my underwater pen to tag the reef near one with an anarchy sign. Not even a dirty look.

Fish are not the astrophysicists of the animal kingdom. It can't be hard to write fish artificial intelligence. They should at least swim off when you try to poke them. I feel that with an actionless game like this, the enjoyment needs to come either from being able to admire the environment like artwork or from being able to interact with it. The aim to create realism with all the detail that this implies is just unrealistic on the Wii, and the world's responses to your overtures are dull rather than compelling. **(Kea Johnston)**

THE MIX

(1) Disciples of the watch obeying at Testament, Independent
(2) Toxic titties takeover, Yerba Buena Center for the Arts
(3) Hot masked strangers at Manquake
(4) Hoofing to old-school house at Devotion reunion, Endup
(5) Free Sierra Club picnic, Dolores Park

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4/02: PETE AND J
4/05: LOU DOG TRIO (sublime tribute)
4/09: KANVUS
4/10: TAINTED LOVE
4/11: THE CHEESEBALLS
4/12: SEAN TABOR & SPEAKEASY
4/13: BRYAN SCARY
4/14: THE SHACKLETONS
4/16: JUSTIFI 4/17: THE BAD HAND
4/19: FORREST DAY
4/23: the ant show w/ FILM D'AMOUR
4/24: SF SONGWRITER'S COALITION
4/25: BENEFIT FOR THE CURE
4/27: MARC FORD
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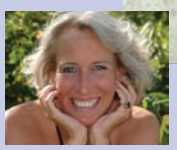

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music

Oh, you're so metal when you're miffed, and you're teed off about sexism in the heavy scene, aren't you? Leila Rauf, far left with her band Saros, can tell you a story that will make your satanic goatee curl. Ra Ra Riot, right at South By Southwest, doesn't have much in common with our fine metallists — except their number includes talented women and they appear in the Bay Area, at Popscene on April 3. There's a not-so-quiet riot goin' on. | SAROS PHOTO BY DAVE UZZARDI; RA RA RIOT PHOTO BY KIMBERLY CHUN





Maiden metal

By Kimberly Chun
› kimberly@sfbg.com

SONIC REDUCER How are we driving — in terms of womanly representation in the Bay Area metal scene? The verdict: we're pretty bitchin', but we could do better.



Anyone who's gotten an eyeful of hoary ole hair-band imagery, courtesy of *Headbanger's Balls* of yore, is all-too-familiar with the form's sexism — excused by such critics as Chuck Klosterman and Robert Walser in *Fargo Rock City* (Scribner, 2001) and *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music* (Wesleyan, 1993), respectively, with claims that it's beside the point to even critique the genre and that the music was simply "shaped by patriarchy." Nonetheless, when I wondered where all the girl groups had gone, following the demise of Sleater-Kinney, Destiny's Child, and le Tigre (see "Band of Sisters, 07/18/06), I might have found solace in the fact that the Bay Area's headbanging underground is fairly bangin' for ladies: women can be found onstage in heavy bands ranging from Hammers of Misfortune, Ludicra, and Totimoshi to Bottom, Embers, and Laudanum.

The New Jersey–raised Leila Rauf is in a position to know as the guitarist-vocalist of the four-year-old Saros: female metal musicians are still "rare," she said, "having lived in other cities where that was the case. I think a lot of it has to do with the political climate in the Bay Area. Maybe there's more women just not participating in traditional gender roles and you find women doing lots of things that women normally don't do in more conservative parts of the country — being in a metal band being one of them."

Her San Francisco group is just completing their new untitled album, which they're in the midst of mixing with producer Billy Anderson (High on Fire, the Melvins, Neurosis). Over the phone on her way to meet her Amber Asylum/Frozen in Amber bandmate Kris Force, Rauf described the recording as "still metal, but there's more going on — a lot more singing, a lot more harmonic, and a lot more acoustic." It's part of the evolution she and cowriter-guitarist Ben Aguilar have undergone since their five-track release, *Five Pointed Tongue* (Hungry Eye, 2006). "We're just getting bored playing the same thing, loud all the time, technical all the time. We're trying to get more negative space into the songs."

Still, even an accomplished, intelligent figure such as Rauf — who was working on a PhD in speech pathology at Purdue when she dropped out to pursue her muse — has had to wash out the nasty taste of Neanderthal behavior, even in the relatively forward-thinking Bay metal scene. In a later e-mail she recalled multiple instances of violent passes at San Francisco metal shows, including an time when "a really big dude grabbed me and tried to stick his tongue in my mouth. Eww." All of which pales next to other moments of intense sexism, she added: "I have been denied band auditions before — later finding out that it was due to my gender — but being told to my face it was because they didn't think I had the chops. I even read an ad on Craigslist recently for a metal band looking for members that made it a point to exclude women. To believe this is happening in 2008 ... "

One is loathe to think that the local metal resurgence is linked to a kindred revival in gender stereotypes. Are they still so charged, now that the music and its imagery seems to have moved toward less-biased turf? While there are still bastions of all-boy metal exclusivity — thrash, Rauf noted, is one of them, which parallels the general absence of women in chart-topping hard rock — area players should be quietly (or loudly) proud of its estrogen-friendly underground. It will only make for more unique work — and a new generation of girls who aren't afraid to kick out the jams. **SFBG**

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HAIGHT'S NEW METAL HQ

Something wicked heavy — and ambitious — this way comes with the opening of the Shaxul Records storefront at 1816 Haight. Scheduled to throw open its dark doors on April 1, the shop takes over the narrow, shoebox-like spot across the street from Amoeba Music, where Reverb Records once purveyed dance 12-inches — after much delay, said co-owner Stone Shaxul, a.k.a. DJ Shaxul of Rampage Radio on KUSF 90.3 FM. There are reasons why this will likely be the only metal store in the Bay, he wrote in an e-mail, citing the high cost of San Francisco retail space and the Haight in particular as prohibitive to most metalheads as he madly prepped the operation, which carries vinyl, CDs, and 7-inches focusing on Bay Area underground metal scene and the label's releases (including the vinyl version of *Above the Ashes* by lost '80s local thrash unit Ulysses Siren), as well as T-shirts, books, patches, and other "blasphemous goods."

"We want Shaxul Records to be a place where real metalheads can come and be proud and where new metalheads can learn what the real stuff is about. We also want to give all the metalheads from around the world who visit a place to go that acknowledges our great metal tradition when they visit," Shaxul offered. Does he have any misgivings considering the struggles of music retail? "Not many people," he philosophized, "get a chance to live their dream."





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Back in black and louder than ever: local metal outfits Exodus (left) and Testament break out the rock.

YARRR!

Signs of metal's resurgence are everywhere, from the vitality of Bay Area bands like High on Fire and Saviours to the reemergence of Metallica, reissuing their early LPs on vinyl (and doing their first in-store appearance in almost a decade on April 15 at Rasputin Music in Mountain View). The latest movement is fueled by the revival of first-wave local thrash combos Exodus and Testament, along with Death Angel and Forbidden. And hot on their heels are a new generation in the form of Hatchet; underground stalwarts such as Walken; comers like Animosity and Floating Goat; and hard-rocking women like Leila Rauf of Saros. For more, go to Noise at sfbg.com.

The return of the kings

Bay Area thrash is on the comeback as Exodus and Testament rouse new fans with new recordings

By Ben Richardson
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It's a Sunday night in late February, and the facade of Slim's is shrouded by the shadow of a monstrous black tour bus. Inside, middle-aged bikers rub shoulders with teenagers in skintight jeans and garish print hoodies. At the bar, tattooed hipsters vie for position against glowering heshers and balding suburban fathers in polo shirts. As New Orleans black metal band Goatwhore kicks into a crescendo, the masses teem, pumping their fists and offering devil-horn salutes. Song finished, vocalist Ben Falgoust gulps for air before raising the mic to his mouth: "Are you guys ready for Exodus!?"

The multitude roars. They are ready for Exodus; ready to rock out to a band that formed in San Francisco 28 years ago, before many of them were even born. They are ready to help write a new chapter in the bloodstained tome of American metal and ready to crank their iPods to 11. After the winter of the '90s, when the genre hibernated through grunge, boy bands and rap-rock, metal is back in bearlike force, packing halls across the nation and charting albums with astounding frequency. (Most recently Lamb of God's *Sacrament* [Epic] hit number eight on the Billboard charts in September 2007, and the Bay Area's Machine Head reached no. 54 with *The Blackening* [Roadrunner] last April.)

While it's true that some of this success is due to the work of our nation's talented young headbangers, it is the reinvigoration of the genre's veteran warriors that makes the renaissance so momentous. Almost three decades ago, the Bay Area witnessed the birth pangs of thrash metal: a frantic mixture of hardcore punk and the burgeoning new wave of British Heavy Metal that would come to define heavy music in America for much of the '80s. This generation of thrashers produced Metallica, who need no introduction, but it also produced a pair of massively influential bands that never quite garnered the spotlight they deserved: Exodus and Testament.

After years of strife, drug addiction, illness, and disregard, these two titans are both back on the road, promoting brand new albums to brand new fans with the same fury they mustered in their youth. As Exodus guitarist Gary Holt puts it over the phone while taking a well-earned respite from the road: "We're proving that the founding fathers still know how to do it better than anyone else."

Rob Flynn — guitarist for the vintage Oakland thrash band Violence and current frontman for local groove-metal crowd-pleasers Machine Head, who were recently nominated for a Grammy — has witnessed the thrash revival from both sides of the stage. Speaking by phone from his tour bus, he lauds the two bands' success: "Exodus and Testament are appealing to an entirely new generation of kids, as they should." This appeal is the result of a national hunger for musical authenticity that both outfits are eager to sate. Similarities between Reagan- and George W. Bush-era politics have fueled a new wave of thrash polemics, and the bands' undiminished ability to slay from onstage has won them a new legion of supporters.

EARLY SUCCESS

Exodus was the first of the two bands to coalesce. Holt joined forces with childhood friend Tom Hunting on drums and Kirk Hammet on guitar; Hammet would play on the band's early demos before leaving in 1983 to join Metallica. In 1985, the group released *Bonded by Blood* (Torrid), an incendiary full-length filled with breakneck tempos and anthemic, shout-along choruses, eminently deserving of its place on the short list of best metal albums.

Testament got off to a slower start, forming in 1983 under the name Legacy, which had to be scuttled after a jazz combo of the same name complained. Joined in 1986 by a man-mountain of a singer named Chuck Billy, the group released their debut, *The Legacy* in 1987 on Megaforce Records. While they retained the pummeling tempos that defined the thrash idiom, they drew heavily on the progressive leanings of lead guitar player Alex Skolnick, a prodigy who joined the band when he was just 16. Their third album, *Practice What You Preach* (Megaforce) was extremely well-received, with the

CONTINUES ON PAGE 29 ››

The family that headbangs together...

A selective metal timeline from 1980 to 2008



SEE YOU IN THE DARKNESS: MORE METAL FOR RAVENOUS HEADBANGERS





While Oakland's metal elders continue to thrash despite the odds, a new generation of bands is poised to augment the Bay's already fearsome reputation. San Francisco's Animosity was founded in a summer school classroom, where 14-year-old Leo Miller found the accomplices he needed to start gigging with his local hardcore heroes. Although Miller lists NorCal skull-crackers like Hoods and Sworn Vengeance as inspirations, Animosity's goals were clear: "If you listen to our first demos, as pathetic as they were — we were 14 — we were trying to play extreme metal, from the beginning."

Their fall 2007 album, *Animal* (Black Market Activities), is a maelstrom of frantic leads, limber blast-beats, and guttural roars, produced by Converge guitarist Kurt Ballou. "We didn't want to make an overproduced, studio death-metal record," explains Miller. "The trend nowadays is to have everything doctored, triggered, and quantized." The band begins a North American headlining run on April 7.

Likeminded Oakland death metallers All Shall Perish have raised eyebrows with their chunky syncopation and eerie guitar parts, working alongside Animosity to establish the Bay Area as a flashpoint for metal's most extreme permutations. The group is currently in the studio smelting a follow-up to 2006's *The Price of Existence* (Nuclear Blast), and the lockstep interplay between drummer Matt Kuykendall and guitarists Ben Orum and Chris Storey is sure to yield thunderous breakdowns and furious shredding, with singer Hernan "Eddie" Hermida glass-gargling over the top. Expect the album in late 2008.

The region's extreme contingent might pile on the beats per minute, but there's also a groovier game in town. If you think that San Francisco's stoner story starts and ends with High on Fire, prepare to be blown away by Floating Goat. Drawing on the best of Pentagram, Sabbath, C.O.C., and a host of others, the outfit's surging, sinuous riffs are infectiously heavy. Vocalist Chris Corona's soulful singing and dive-bombing hammer-ons soar above the fray, while bassist Ian Petitpren and drummer Aaron Barrett comprise the rest of an extremely powerful trio. The band is currently unsigned, plying 2006's self-released album *The Vultures Arrive* on the Northwest touring circuit.

Even more thunderous than the swung hum of Floating Goat are the volume-addicted San Francisco duo Black Cobra. Eschewing the classic rock roots of stoner metal in favor of tectonic doom and clattering thrash, Los Angeles expats Jason Landrian and Rafael Martinez make a racket that defies their paucity in numbers. Buried deep within the sludgy, swirling fuzz are hoarse shouts and gloomy guitar dirges, anchored by Landrian's two titanic tom-toms. The duo is currently touring Europe with Austin riff-minstrels the Sword and Oakland hes-her-darlings Saviours, and return to play Annie's Social Club on April 24.

This untapped vein of younger metal is only just now being disinterred. Although the death of the Pound has made venues harder to come by, these rough new ingots continue to forge themselves in the fires of relentless touring, building a reputation that might one day be compared to that of the Bay's thrash greats, one riff at a time. Call your friendly neighborhood concert booker and request the best in San Francisco metal by name. **(Ben Richardson)**



No generation gap here: Hatchet (from left, Alex Perez, Dan Voight, Marcus Kirchen, Julz Ramos, and Sterling Bailey) salute the metal that came before while charging full-throttle into the genre's future.

GUARDIAN PHOTO BY NEIL MOTTERAM

Rock of ages, for all ages

A youthful Hatchet picks up the thrash where the older bands left off

By Cheryl Eddy
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It was June 2007, and the Friday night crowd at Thee Parkside was primed for brutality. When headliners Hatchet took the stage, two of my senses immediately spiked: my hearing, which seemed not long for the world, and my sight, which couldn't believe that such aggressive thrash was emanating from what appeared to be a quintet of teenagers.

Well, not quite. As of March 2008, the median age of the North Bay band was 20.2, with vocalist Marcus Kirchen, 23, and lead guitarist Julz Ramos, 22, bringing up the average. Guitarist Sterling Bailey and drummer Alex Perez are both 19, and bassist Dan Voight is 18. Granted, Death Angel drummer Andy Galeon was 14 when *The Ultra-Violence (Enigma)* was released in 1987. Nonetheless, by '87, not even half of Hatchet were born.

Raised in the post–*Headbanger's Ball* era, its members forged their own paths to a place that local metalheads can both recognize and appreciate. "Hatchet is breathing new life into a scene that has been pretty dead for a long time," Shaxul, owner of San Francisco's Shaxul Records, told me over e-mail. "They pay homage to '80s thrash metal and they do a great job. I think they are about as relevant as a band can get in what you would call the 'Bay Area thrash metal underground.' Especially since they are the ones carrying it right now!"

Kicking back around a table at Thee Parkside one recent afternoon, Ramos — Hatchet's main songwriter, though Kirchen pens most of the lyrics and all members contribute to the overall process — recalled getting Metallica's *Black Album* (Elektra, 1991) at age 10 or 11, and discovering *Master of Puppets* (Elektra, 1986) soon after. Possessing a similar story, the 11-year-old Kirchen also checked into Metallica kindred like Exodus and Testament.

Growing up in the Internet age has its advantages: Bailey and Kirchen joined Hatchet after answering Craigslist ads, and the band hooked up with their label, Metal Blade, via MySpace.

One day the group logged on to read a message beginning, "'Hello from Metal Blade,'" Ramos said. "We were scratching our heads — 'Is this a joke?' That was the label that I always [wanted] to be on, because they are strictly metal. They're not gonna try

CONTINUES ON PAGE 29 ››



METAL HANDS: A GESTURAL GLOSSARY

Every metal show contains plenty of dudes who merely headbang softly to themselves with their hands stuffed into the pockets of their tight black hoodies. A sea of empty faces they are. What fun is that? Here are a few ways you can cheerlead the next time you're at a metal show. **(George W. Schulz)**



Classic horns A staid gesture to be sure — but fairly reliable. You know the drill here. Turn it to the side and pump it like a fist for added pleasure.



The Claw When deploying just one hand to exhibit the claw, as opposed to the invisible orbs, bring it close to your face and pull downward for a melodramatic affect. Growl a little, too, like it just can't get any more metal ... when deep down you know it really can.



Land ho There's really never been a sufficient name for outright pumping your fist or fists at a show, but some folks around here are calling it "land ho." It's better off with no distinct title. Fist pumping during violent blastbeats or a huge, doomy breakdown is raw and organic, like the beginning of time. It needs no name. And it spans genres. We advise, however, that you reserve dual fists for truly metal moments. The members of Portland, Ore.'s Tragedy have been known to throw out a fist or two while playing, but this is extremely dangerous and should be done by professionals only.



Invisible orbs This is a variation of the Claw, except that you do it with both hands and hold them out in front of you rather than near your face, as if you're holding two invisible orbs. We contend that the invisible orbs should be savored while you're listening to Scandinavian metal or anything heavily influenced by it. If you scan the artwork on old black metal records, the bands are often posing with some version of the orbs, gritting their teeth and trying to look as menacing as possible.



Shred faster, man This gesture looks a little like the Claw, but you save it for awesome, crazy solos when there's lots of noodling going on. With practice, you should be able to transition flawlessly from the Claw to the Shred.



Calling out the metal Even though it's a lesser-known gesture, this is still pretty funny. As the band is warming up, leaning into their Emperor custom amps and allowing the feedback to build and melt everyone's faces off, place your hand in your pocket like you're fishing for a phone. Pull it out again and "open" your thumb and pinky. Act as if you're dialing a phone and wave your hand like you're directing someone toward you. Then demand earnestly, "Bring it out, gentlemen. Bring out the metal." Please try not to be too much of a douchebag with it by yelling obnoxiously: you *can* overplay this one. It's mostly for amusing nearby friends.



The Goat This is serious business and may take years of metal devotion before you even consider an attempt, but we applaud anyone willing to give it a shot. It's sure as hell funny to watch someone try it after a few drinks. Place both your hands in the classic horn position, palms outward. Wiggle the two middle fingers bent downward on your right hand. Bring that hand behind your left hand and wrap those two middle fingers around your outer palm, keeping your other fingers extended. Bring the tips of your pinkies together and point them hellbound. Holy shit! You're doing the Goat! Use it sparingly. Thousands of defenseless children the world over have inexplicably dropped dead upon deployment of the Goat. It's that brutal.



Beyond the cowbell: Walken's attack has become both sharp and — to use the most exalted term of *Metalocalypse*'s cartoon metal monsters, Dethklok — "brutal."

Just keep Walken

Multiple maniacs won't deter these vets

By Duncan Scott Davidson
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How would you feel? Your band has been together since 1999, struggling through lineup changes, two US tours, hundreds of shows, an album and two EPs, without so much as a write-up in the local weekly. Finally, after dropping your most recent CD last year — an untitled, self-released disc of skull-crushing riffs — you get a review in the bible of modern metal, *Metal Maniacs*, and the photo that runs with it is of *another band*.

In the case of the San Francisco four-piece Walken, it was a photo of a three-piece party-rock outfit from Sioux City, Iowa, whose MySpace "sounds like" reads: "Rush meets Metallica meets Blink 182 meets Nickelback meets Matchbox 20 meets Live meets Red Hot Chili Peppers." With all due respect to Neil Peart and pre-*Load* era Metallica — *seriously*?

"They're total dicks," Shane Bergman, 25, vocalist and bassist for the Original Walken — otherwise known as Vintage Walken or Walken Classic — says during an interview at the Western Addition Victorian he shares with roommate and guitar player Sean Kohler, 27. It's the crack of noon and the guys are posted up on the couch, drinking coffee, and eating toast and jam in their finest sweatpants. "I'd written the guy a long time ago," he continues. "'Hey, this isn't cool. We've had this name for seven or eight years. We've actually put out stuff and toured the US. It's not cool.' And they were like, 'Oh, it doesn't really matter — we're in different states.' I just let it slide. And then I pick up *that*" — he points to the magazine — "and I'm, like, 'Well, now it's gone too far.' You look through and see a picture of those tools ... "

There have been more Walkens, including a band that from Melbourne that played weddings and broke up in 2004. The reason for the popularity, most likely, is Christopher Walken's 2000 "more cowbell" skit on *Saturday Night Live*. While this settles the name game with pretenders enamored with the sketch, it raises the question: if not for "more cowbell," then why "Walken"?

Like the actor, dancer, and celebrity beer-can-chicken chef, Walken is hard to pin down. When walking in on Walken's live set and hearing the crushing, dual-guitar assault "Bitch Wizard," from their untitled, self-released 2007 EP, all pummeling drums and clean backing vocals contrasting with deathly, oven-throat howls, it's difficult to characterize the group — which includes guitarist Max Doyle, 26, and drummer Zack Farwell, 29 — as anything but metal. Perhaps "fuckin' *metal*" might be more apt. But it hasn't always been so clear-cut. "Our *Unstoppable* record, it was just a weird record," Kohler says of the self-released 2004 full-length. "We thought we were being all revolutionary having these funny rock songs, with funk songs and blues songs ... "

"And math rock," Bergman interjects. *Unstoppable* was Walken's version, to steal a phrase from Lou Reed, of 'growing up in public.'"

"Most people sit in their garage when they're coming up with their sound, but we were actually out there playing it, trying to figure it out in front of people," Bergman says. The band's music has coalesced into a pointed metal attack. It couldn't have happened at a more opportune time. While the bottom has fallen out of the housing market, and spending $3 trillion bucks on blowing up Iraqis has wreaked havoc on the economy, stock in metal is clearly on the rise.

"That's one thing that's changed about metal," Kohler says. "All of the sudden it's getting cool again. You can be *big* and be in a metal band, with Mastodon and High on Fire and bands like that." I'm sworn to (semi-)secrecy, but there's something on the horizon for Walken, something that Kohler demanded I euphemistically term a "great opportunity," which will put the days of touring cross-country with Hightower on their own dime, playing a couple dozen shows, and coming home dog-dick broke, behind them.

But are the vanguard of 21st-century metal warriors and their burgeoning audience really anything new? While it's no doubt refreshing to see metal — true metal, not the Hollywood hair-farmer crap that lined record company coffers in a pre-Nirvana world — crawl out from the underground, it seems that it's still largely aimed at the dudes in black hoodies. Which leads us to simultaneously discuss two major concerns about the future of heavy music: is anything really new, truly revolutionary, or is it all just a remix of old ideas? And just what will it take to woo a crop of hot new metal women away from the evils of floppy-haired emo boys in so-called chick pants?

Thankfully, Kohler's got some insight: "Everything that's new is just a reinvention of something else. The only way that I really believe that there can be a new beginning is after most of the human population is annihilated. And then it starts over, just as creative expression as part of life. It slowly becomes a community thing. "It starts organically, that's the point."

"So basically, you blow up the world, and more chicks will come to metal shows," Bergman quips.

Walken is already well into writing a new full-length, but I've got to advise them: scrap those songs and work on the concept album. Imagine this: the year is the year is 3052. Global warming and perpetual war have taken their toll. The ice caps have melted and a tribe of mutant metal warrior women of Amazonian stature have arisen from the rubble, repurposing military technology found in underground bunkers into hybrid instrument-weapons, with which they can both rock out and kill you. They rock you to death. Everything metal is new again. **SFBG**

WALKEN
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Kings CONT»

title track garnering video plays on MTV throughout 1989.

When interviewed by phone, Billy is quick to point to two catalysts for the music's early success. The first was its combative nature, which pitted ascetic thrashers against their mortal enemies, the so-called posers. Groups sought out ever more extreme tempos and tunings in order to alienate the hair-sprayed acolytes of glam metal, whose temple was located on Los Angeles's Sunset Strip. Beyond distinguishing themselves from their gussied-up foils in Mötley Crüe, bands strove to out-do each other: "It was all friendly competition, the desire to be bigger and do better," explains Billy.

Flynn sums up the impact of Testament and Exodus memorably: "If it wasn't for those bands, there wouldn't be a Machine Head. When I was a kid, Exodus was my favorite band of all time. *Bonded by Blood* was like my *life*. I once punched some kid in the face for saying that Gary Holt sucked."

In addition to Vio-lence, local outfits like Death Angel and Forbidden released classic albums during this period, taking advantage of a record industry shopping spree that was triggered by the success of the Big Four — Metallica, Megadeth, Anthrax, and Slayer — during the years 1988 to 1990. This success had its consequences as the towering reputation of those four groups began to overshadow the lesser-known acts that had helped pioneer the thrash idiom. The slight sticks with Holt to this day: "We were one of the first thrash metal bands ever, and it certainly sucks when you hear people referring to the 'Big Four' and you're left out, considered by some to be a 'second-tier' band."

THE DARK AGE

For Exodus and Testament, things would get much worse before getting better. As the airwaves clogged with one metal band after another, the genre's countercultural status began to erode. Diagnosing the problem, Holt recalls the beginning of the music's slow implosion: "I've always thought metal needed a common enemy. It became a parody of itself." On Jan. 11, 1992, Nirvana's *Nevermind* (DGC) hit No. 1 on the Billboard's album sales chart, neatly coinciding with Capitol Records's decision to drop Exodus from its lineup, and ushering in a long winter for metal in America. Exodus broke up. Testament sustained itself by touring in Europe, where, as Billy explains, "they didn't have that grunge thing, so it's been all metal, all the way." Faced with uninterested record executives and a fan base that was buying flannel, thrash retreated into the underground.

Financial struggles were soon compounded by medical woes. In 1999, Testament guitarist James Murphy was diagnosed with a brain tumor. Although he made a full recovery, Murphy was forced to rely on a number of local fundraisers to afford treatment. In 2001, lightning struck twice, and Billy developed a rare form of cancer known as germ cell seminoma, which also necessitated extensive and expensive treatment. In August 2001, San Francisco's dormant thrash community banded together for "Thrash of the Titans," a benefit concert to raise money for Billy and Death frontman Chuck Schuldiner, another metal god battling cancer (Schuldiner passed away in December of that year). The concert showcased reunions by Exodus, Death Angel, and Legacy, the pre-Billy incarnation of Testament.

As the metal community united around its stricken heroes, old grudges were put aside, and the two bands began making tentative comeback plans. The reinvigoration of Exodus was tragically put on hold in 2002 when original vocalist Paul Baloff suffered a stroke while riding his bike and lapsed into a coma, eventually being taken off life support at his family's request. While Holt was pained by the loss of his old friend and bandmate, he was determined to soldier on: "I felt like I still have something to prove, even if I don't. I still keep a chip on my shoulder."

Billy recovered fully in 2003, and Exodus was offered a slot at a metal festival in Eindhoven, the Netherlands. Reenlisting the participation of Skolnick, who had left the band to pursue his interest in jazz, Testament rediscovered the pleasures of touring for new audiences and found itself poised to regain some of its past glory. As Billy explains, "The whole music business is all about timing. The reunion show that brought people together again enabled people to put their problems aside, to do it for the music. The reason those bands weren't touring was that the climate of metal wasn't right.

"I think the bands like Shadows Fall, Trivium, and Chimaira — all these bands making names for themselves by bringing back our style of music — its perfect for a band like us," he continues.

By the time this article is published, Testament will have played two sold-out shows at the Independent, a triumphant homecoming in a city eager to acknowledge its extensive thrash history. On April 29, they will release their first album of new material in nine years, *The Formation of Damnation*, on Nuclear Blast, a label that is also the new home of Exodus, who released *The Atrocity Exhibition ... Exhibit A* in October 2007.

Billy describes the Testament release as a return to form, with more traditional thrash elements replacing the midtempo brutality that defined their '90s material. "We hadn't written a record that had lead guitar sections," he says. "We have Alex Skolnick back in the band — it was feeling good, like it used to. I wanted to sing more, not do death metal vocals. I wanted it to be heavy, but have catchy melodies." The few tracks that Nuclear Blast has divulged to journalists confirm his analysis: they include scorching Skolnick shred and singing that is at times almost hooky.

The Atrocity Exhibition is a more modern-sounding recording, appropriating the blast beats and Byzantine song structures of death metal and continuing the trend established by the act's two other recent releases, 2004's *Tempo of the Damned* and 2005's *Shovelheaded Kill Machine* (both Nuclear Blast). This evolution has its detractors, much to Holt's frustration. "Some people want me to write *Bonded by Blood* over and over again," he says, "But I can't." Despite the protestations of the purists, Exodus's recent material is invariably successful at adapting the techniques and innovations of a new generation of metal without compromising the group's essential sound.

Both bands will continue to tour voraciously throughout the spring and summer, eager to win over new fans with their daunting chops and undimmed energy. According to Holt, their hard work on the road is already paying off. "It's a change for us to look out in the audience and see kids that are 17 or 18 years old," he says. "In the last five years we've been beating ourselves to death on tour and we've acquired a new audience. The old guys all have mortgages and their wives won't let them go to shows anymore." This time around, even the subprime lending crisis is unlikely to deter Exodus and Testament. Far from being nostalgia acts, the two bands have relied on their competitive natures to keep their music on the bleeding edge of metal, refusing to sacrifice even a lone beat-per-minute to old age. Buoyed by fans both old and new and revered by a rapidly expanding metal world eager to give them their due, the new order is bonded by the blood of the past — but looking toward the future. SFBG

Hatchet CONT»

and change anything, or steer you in another direction."

Hatchet's album, *Awaiting Evil*, was recorded in Petaluma and is tentatively due out May 31, with a tour in the works for later this year. Thematically, the disc addresses dark topics: what Ramos described as "a post-apocalyptic world future." Musically, Kirchen promised, "it's gonna crush."

Staunch fans of the original Bay Area thrash bands, Hatchet is proud to be part of the scene's legacy — but they don't see themselves as imitating what came before. "Even though a lot of [our music] is reminiscent of [earlier bands], it really takes from that and stems into new directions," Kirchen explained. "I think it helps that we're coming along about 20 years down the line, because there's so much that's happened in metal since then.

"When I listen to bands like Exodus or Vio-lence, I hear such a difference — it's all thrash, but it's different," he added. "If you were to put Hatchet into that, you couldn't say 'Hatchet sounds like Exodus' or 'Hatchet sounds like Testament.' You'd say 'Hatchet sounds like Hatchet.'" While their sound does owe a certain debt to the thundering riffs and drumbeats of bands like Exodus and Testament — as well as Slayer, Metallica, and even Iron Maiden — Hatchet's enthusiasm is a large part of their appeal. It's music made by metal fans, for metal fans, with the stage barely keeping the two groups apart.

"When you think of Hatchet, you think *Heavy Metal Parking Lot* (1986). At the shows, we thrash together. We bring that vibe where everybody's included," Kirchen said. And my experiences seeing them live bear this out, particularly at a January Fat City show that included a rambunctious pit of Hatchet-aged fans.

"That's really key in developing this young crowd," continued Kirchen, "that feeling of all these kids coming together to be a part of something. We really throw away the rock-star vibe. I think that separates us from a lot of the older bands who've been playing for a long time, and they have the thing built up to, 'We're untouchable.' We don't want to be like that. We want to be down-to-earth." SFBG

HATCHET

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Listening deeply to future's past

Autechre skitters between the post-classical, the plug-in, and the dance floor

By Erik Morse
› a&eletters@sfbg.com



Just don't call them IDM: Autechre's Rob Brown (left) and Sean Booth bring sexy back to minimalist techno.

With this month's release of *Quaristice* (Warp), Manchester electro pioneers Autechre have proven once again why they remain the most vital experimental force of the Warp generation — invoking, in their dance-floor songscapes, a considerable 50-year palimpsest of hermetic sounds, from classical avant-garde to *fin de millénaire* techno. Nearly two decades into their careers, musical partners Sean Booth and Rob Brown still generate, synthesize, and surpass cutting-edge diapasons, matched by a timeless — and dare I say archetypally *English* — craftsmanship. By turns baroque and warm, then granular and cold, Autechre's sonic creations continue to defy and frustrate the ramifying narratives of critics and hipster musos, who often label the mysterious duo with vague descriptors like "architectonic."

"There's plenty of *bad* grandiosity — like Jean Michel Jarre," Booth says, laughing on the phone from Manchester. "People used to say our music sounded Wagnerian, weirdly enough. Of course, there are other European composers I prefer."

While the sutured beats and acid loops of past classic recordings like 1995's *Tri Repetae* (Warp) and 1999's *EP7* (Warp) are based in the futurist '80s hip-hop of Mantronix and Afrika Bambaataa, Autechre's dissonant tones and eerie melodies are also a product of the same decade's underground cinema. "Soundtrack music was my sideways introduction to classical electronic music," recalls Booth. "I really love John Carpenter, more than I even like Kraftwerk, which is a lot." In the age of glammy mainstream new wave, during which Yamaha keyboards were built and played like guitars and Trevor Horne–style production was all brass and filigree, sci-fi and horror provided an inroad to the sounds of future's past — and its composers. Booth goes on to praise Tod Dockstader and Roland Kayn, among others.

In Booth's studied references to musical obscurants, whose accompanying concepts of cybernetics and generative synthesis are usually reserved for the Uni computer lab set, the self-taught Northerner is not engaging in the familiar game of highbrow name-checking that has pervaded certain pockets of electronic culture since the early '90s — and that indirectly birthed the dubious title Intelligent Dance Music. Rather, he is trying to articulate his deep passion for a kind of music that is nearly indescribable in everyday language and always alludes and evades more than it expresses.

Call it deep listening, call it microtonal, but don't call it IDM. "I kind of looked at the computer [when we began] as a means to an end," Booth explains. "Like how far could you take music using this machine and still create reasonably interesting music? [Karlheinz] Stockhausen was all over this. He was even blurring the line between what a tone is and what a succession of events is. And that's a major turning point in 20th century music. I think by the time we got to those ideas, it was about reapplication."

Of course, for all of its new possibilities, techno culture has its obvious downside, Booth contends, mostly as a result of market saturation. "I think that if people are overequipped, they can find it harder to make decisions, because they've got more things to choose from," he explains, referring both to the music industry and cultural spheres. He points to the phenomena of MySpace as comparable to the glut of plug-ins and processors that have become the norm for music producers. "But it's all fixation in a way, because it's not like if you buy a synth, then everything is going to change."

The progression of drum 'n' bass and dub techno met such a fate, being outstripped from within by idle bandwagoners who capitalized on the mechanics but not the soul of the genres' originators: Dillinja, Ed Rush, and Jeff Mills, or the highly influential Basic Channel label. "Unfortunately, there are loads of idiots waiting in the wings to capitalize on that originality," Booth laments. "I think the whole electronic scene is really conservative now, and safe. In the early days when Xenakis and Cage and Stockhausen were first discovering these sounds, it was absolutely terrifying."

Autechre has always tried to maintain a certain minimalist craftsmanship in response, according to Booth. And it is apparent in *Quaristice* that they have put as much emphasis on flow, narrative, and rhythm as bricolage, creating a sophisticated "live" feel throughout. While some punters might say Autechre has now returned to the safety of its roots after mining the difficult territory of computer processing and software algorithms, Booth is quick to point out that most of the gear they have used of late is identical to what they used before. "It's just much more reactive," he says. "I'm making decisions based on what Rob just did and vice versa. In a way it's more rewarding than spending six months programming something that's very elaborate and complex in a different way."

And if there is one descriptor we might use to encapsulate Booth and Brown, it would never be "safe." In their tireless soundtracking of a subterranean past and underground future, Autechre continues along an innovative path of music with as much heart as hardware. **SFBG**

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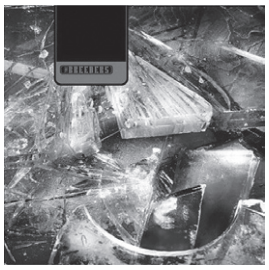
grooves



KYLIE MINOGUE
X
(EMI)

As with any highly anticipated release from a pop siren, there's sure to be predictable praise from diehard fans: think of all the Janet devotees who've supported her multiple failed attempts to relaunch as an pop icon, instead of a wardrobe-malfunctioning pariah. Also to be expected are the rip-to-shreds haters who will use any sign of weakness as bait. For miniature Aussie pop goddess Kylie Minogue, her 10th effort, *X*, was receiving equal amounts of love and hate many moons before its repeatedly pushed-back release date. Thanks to the cyberpirates of the techno-age, Minogue's aural goodies were offered up for all of the online world to hear — even before the official tracklist was determined.

Leakage aside, opinion didn't deter this überpop-tart from bringing a fiercer, more sexed-up version of her already adorable self to the dozen tracks on the uneven but thoroughly enjoyable *X*. Highlights include the vampy swagger of opener "2 Hearts" and the frenetic disco-meets-electro jam "In My Arms," written and produced by Scottish electro prodigy Calvin Harris and laced with his signature warped, underwater synths and pert handclap percussion. In its weaker moments, *X* sounds like a mashup of modern pop heavies. The robotic chant of "Speakerphone" recalls a made-for-TV version of Daft Punk's "Harder, Better, Faster, Stronger" and "Nu-di-ty" is a Britney-esque banger, with jolts of ripping bass and nasally vocal "whoops" that would have fit perfectly into the guiltily pleasurable *Blackout* (2007). Back in her skyscraping stilettos, Kylie proves with *X* that her kitten-with-a-whip dance anthems still titillate. **(Hayley Elisabeth Kaufman)**



THE BREEDERS
Mountain Battles
(4AD)

Eighteen years after debuting with the alluringly odd *Pod* (4AD), and 15 since careening full force into the mainstream for a few months with the bubble-bass alterna-anthem "Cannonball," the Breeders return with *Mountain Battles*, their fourth album in nearly two decades. While hardly prolific, the Kim Deal–led enterprise has been successful in concocting fetchingly askew garage-pop, and their latest presents the band in marvelously fevered, fearless form, covering a considerable amount of stylistic and emotional territory over the course of 35 minutes.

Deal's exuberantly woozy vocals remain as cough syrup–thick as ever, and the microphone give-and-take with sister Kelley once again yields delectable results. "Bang On" — a fiercely minimal hip-wiggling thump à la ESG — focuses around the chanting proclamation, "I love no one, and no one loves me," with Kim's sunny assertion of the phrase chased by Kelley's frowning echo. Elsewhere, the opiated melodica backdrops of "Istanbul" make for a seductive travelogue, as does "Regalame Esta Noche," an exquisitely vulnerable Spanish-language ballad rendered in the dustiest, huskiest of tones. Listeners seeking the familiar Breeders guitar-chug, however, will gleefully throw themselves face-first into the psyche-delicized swirls of "Overglazed," an ecstatic thunderer set a-twitch by Kim's howling repetition of a simple, inarguable line: "I can feel it." Honestly, though: who couldn't? **(Todd Lavoie)**

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RUPA AND THE APRIL FISHES
eXtraOrdinary rendition
(Cumbancha)

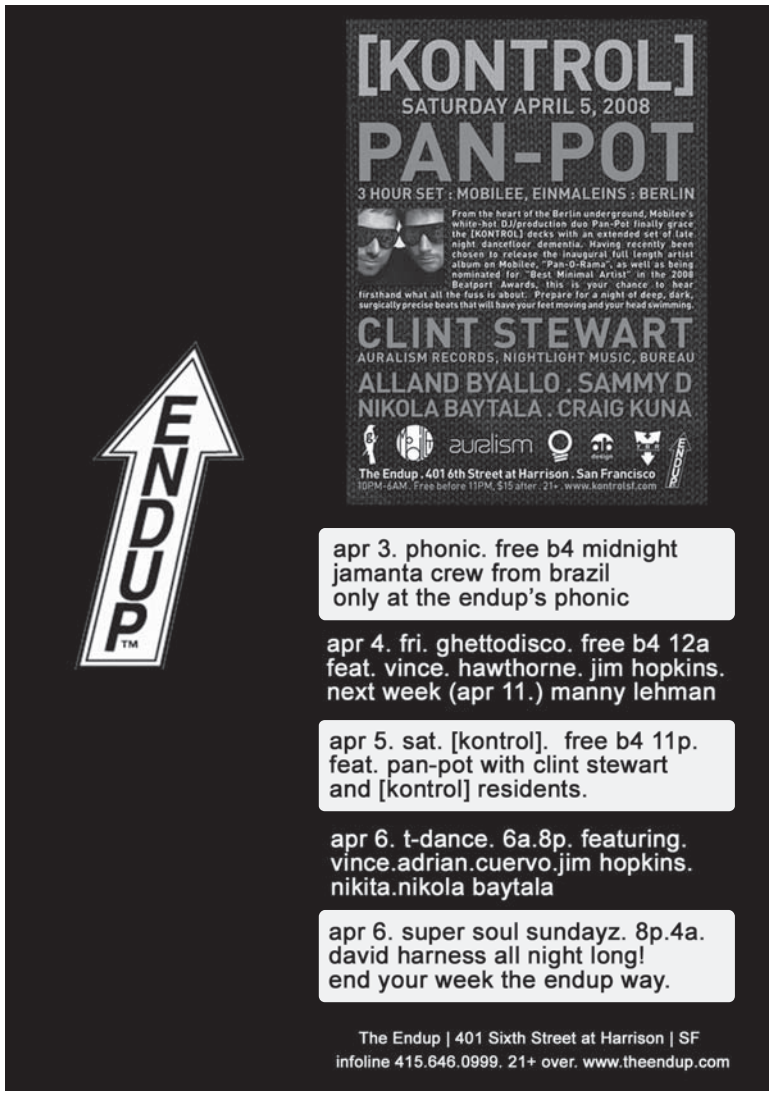
Mexican tours, international jazz festivals, strings of European dates — multilingual Moulin Rouge revivalists Rupa and the April Fishes have gone global since first self-releasing *eXtraOrdinary rendition* back in 2006, wooing crowds at every turn with evocative storytelling and borders-be-damned genre-wanderings. Now freshly remastered and rereleased for worldwide distribution, the disc's festive French cabaret/gypsy swing/tango–flavored tonic benefits from a richer presentation than that of its original version. Much sparkle has been lavished upon Rupa Marya's amorous vocals, while the band's rousing acoustic bounce has been bestowed with a street-party ambiance reminiscent of its pulse-quickening performances.

The Spanish-language "Poder" — a thumping oompah-rhythm declaration of the arbitrary nature of national borders, propelled by guitar shuffles and a peppery trumpet melody — summons up images of a siren-fronted DeVotchKa, while the lovesick sighs of cello on "Maintenant" heap romantic intrigue upon the song's seductive bando-neon-tango slink. "La Peinture" relocates the French chanson to the sun-baked Sonoran desert, its fragile yearning and sweltering gallop certain to thrill fans of the similarly spirited Lhasa de Sela. For the finest testament to the group's style-crossing proclivities, proceed posthaste to "Plus Que Moi," a nimble tempo-flipping shapeshifter welding Parisian swing to Mexican wedding-band revelry in electrifying formations. **(Lavoie)**

RUPA AND THE APRIL FISHES
Sat/5, 9 p.m., $16
Great American Music Hall
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www.musichallsf.com

VARIOUS ARTISTS Om: Miami 2008 (Om)

Back when I was a younger young 'un, Om helped open my ears to the world of San Francisco house music. I'd waste gallons of gas I couldn't afford, driving around listening to the likes of Miguel Migs and Colette because my car had a decent sound system. Lately, though, I've been disappointed with the label since it seems to have drifted away from the soulful house I had grown to love. So I was skeptical when I popped the new *Om: Miami 2008* in my deck while driving down Interstate 580. Two bridge tolls and four missed exits later, I was still in a trance from the Fred Everything's deliciously nostalgic "Here I Am." Overall the compilation stitches together a slew of impressive sounds, including Eric Kupper's remix of Samantha James's "Breathe In." Om is clearly back to its old tricks, and I'm all ears. **(Jamilah King)**





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DJ Mitsu the Beats



PREVIEW In the same manner that Japan has had a history of appreciation and innovation in jazz, the Land of the Rising Sun has become a rising star in the hip-hop diaspora. From DMC turntablist world champ DJ Kentaro through the enduring DJ Krush, our counterparts on the other side of the Pacific Rim have steadily been holding their own. DJ Mitsu the Beats continues the new tradition, with a flair for head-nodding hip-hop and the odd broken beat jam, always keeping things on a jazzy tip.

Growing up in the northern Japanese city of Sendai, where he still resides, Mitsu first got hooked on hip-hop via a TV show that presented breakdancing and guests like Heavy D. He showed obvious talent once he took to the turntables himself and soon ended up doing battle with DJ Kentaro before making the inevitable transition to production. His work caught the ear of Jazzy Sport, a Tokyo record store and label that has gone on to release works by the likes of SA-RA, and in 2003 Mitsu released an eponymous EP for sub-label Planetgroove. In what would become typical Mitsu style, the record included guest vocals from such guests as Philadelphia soul siren Lady Alma and fellow Japanese artist MC Hunger, with the producer subtly choosing loops and rhythms that best suited each style on the mic.

That record and others found many fans abroad, and Mitsu went on to provide dozens of remixes for labels like Italy's Irma and Canada's Do Right! He also teamed up with Hunger and DJ Mu-R to form Gagle, which released an album for Jazzy Sport in 2005 and another for Columbia last year. Mitsu has never strayed far from the beats-plus-samples framework that has driven hip-hop since its inception. But with deft production skills and an uncanny ear for hooks that stick in your mind, he's given new life to the old chestnut that being good is different enough. **(Peter Nicholson)**

DJ MITSU THE BEATS Fri/4, 10 p.m., $10. Poleng Lounge, 1751 Fulton, SF
(415) 441-1751, www.polenglounge.com

Music listings are compiled by Duncan Scott Davidson. The music interns are Alex Felsinger, Jamilah King, and Dina Maccabee, Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See Picks, page 18, for information on how to submit an item to listings.

WEDNESDAY 2

ROCK/BLUES/HIP-HOP

American Music Club, Rykarda Parasol and the Tower Ravens Independent. 8pm, $15. See Picks, page 18.
Bad Manners, La Plebe Slim's. 8pm, $20.
Birds of Avalon, Nudity, Dzjenghis Khan Hemlock Tavern. 9:30pm, $7.
Black Keys, Jay Reatard Warfield. 8pm, $26.50.
"Blue Bear School of Music Student Band Showcase" Cafe du Nord. 7:30pm, $10-20.
Cairo Gang, Family Trea, Painted Cakes, Johah Rust Make-Out Room. 8pm.
Dr. Mojo Band Biscuits and Blues. 8 and 10pm, $10.
Family Curse, Prize Country, Fashionable Disease Parkside. 9pm, $6.
French Miami, Special Goodbye, Raccoons, New Centuries Elbo Room. 9pm, $6.
Loved Ones, Flatliners, Cobra Skulls Bottom of the Hill. 8:30pm, $10.
Ministry, Meshuggah, Hemlock Fillmore. 8pm, $38.50.
OhSees, Pets 12 Galaxies. 9pm, $10.
Orgone Boom Boom Room. 9:30pm, $10.
Pete and J Red Devil Lounge. 8pm, $8.
Terry Savastano Johnny Foley's. 9pm, free.
Telephone Jim Jesus, Return to Mono, FM Fatale Rickshaw Stop. 8pm, $8.

BAY AREA

Bon Jovi HP Pavilion, 525 W. Santa Clara, San Jose; 421-TIXS. 7:30pm, $49.50-129.50.
My Chemical Romance, Billy Talent, Drive By San Jose Civic Auditorium, 408 S. Aladen, San Jose; 421-TIXS. 7pm, $35.

JAZZ/NEW MUSIC

Ben Mercato and the Mondo Combo Top of the Mark. 7:30pm, $10.
Charles Unger Experience Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 7:30pm.
Collective West Jazz Orchestra Jazz at Pearl's. 8 and 10pm, $10.
Gaucho, Mitch Marcus Session Amnesia. 8pm, free.
Patrick Green Trio Park Chalet, 1000 Great Highway; 386-8439. 7pm.
Diane Schuur Rrazz Room, Hotel Nikko, 222 Mason; 394-1111. 8pm, $40. Through Sat/5.
Tin Cup Serenade Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.
Gini Wilson Shanghai 1930. 7pm.

BAY AREA

Ezra Gale Trio Jupiter. 8pm, free.
Marcus Shelby Jazz Orchestra Yoshi's. 8pm, $16; 10pm, $10.
Frank McComb, Dozie Maxwell's Lounge, 314 13th St, Oakl; (510) 839-6169. 7 and 9pm, $22.
Very Hot Club of Berkeley Anna's Jazz Island. 8pm, $9.

FOLK/WORLD/COUNTRY

Daniel Alvarenga Café Argüello, 2832 Mission; 643-3160. 7-10pm.
Giant Panda Guerilla Dub Squad Mojito. 9pm, $5.
Howdy!, Fred Odell, Dave Lionelli and the Butter Band El Rio. 8pm, $5.
Musae Kanbar Performing Arts Center, 33 Page; www.musae.org. 7:30pm, free.
Tyler Jakes and the Bootleggers, Jeremy Serwer, Kathleen Haskard Hotel Utah Saloon. 9pm, $6.
Viva Brasil Yoshi's. SF. 8 and 10pm, $12.

BAY AREA

"Beckett's Musical Forum" Beckett's. 10pm, free.
Rumbache Shattuck Down Low. 8pm, $5-10.
Turlu Ashkenaz. 8:30pm, $10.
Whiskey Brothers Albatross Pub. 9pm, free.

DANCE CLUBS

Annie's Social Club 9pm-2am, free. DJ High Yellow spins the jams with "the good hair."
Baobab 10pm, $3. Salsa, reggaetón, and Afro-Cuban with DJ Walt Diggz.
Batanga Live Bruno's. 10pm-2am, $5. Live Latin-influenced bands and DJs.
Bondage Playspace Glas Kat. 9:30pm-2:30am, $5-7. Death disco, drrty pop, and go-go dancers.
Booty Call The BAR, 456 Castro; 626-7220. 9pm-2am, $1. Juanita More brings you rotating disco DJs and fab fags, drags, fems, and daddies.
Cathouse Cat Club. 9:30pm-2am, $5. Dance the night away to new country and rock. I guess that's something like the Axl Rose hip shake meets line dancing.
Cat's Corner Swing Party Savanna Jazz. 6:30pm-1:30am, $8. Dance lessons and live swing bands.
Coo-Yah Bruno's. 9pm-2am, free. Dancehall and reggae with DJs Green B and Daneekah.
DotCLUB Pink. 10pm-2am, free. Indie electro dance party with DJs LXNDR and Loverde, featuring music videos and visual art projections by VJ JOX.
Dynomite Beauty Bar. 10pm-2am, free. Rock, disco, and glam with rotating DJs.
Frat House 440 Castro. 9pm-2am, free. A gay club with paddles and hard-drinking college bros in tighty whiteys slapping one another's asses.
Fresh Fruit Sugar Lounge. 6pm-midnight, free. DJ Dwayne spins downtempo.
Mr. Smith's 34 Seventh St; 355-9991. 10pm-2am, free. DJ Kool Karlo spins rare tracks.
Mixtape Wednesdays Skylark. 9pm-2am, free. Hip-hop, R&B, and more with DJ Segue.
Qoöl 111 Minna Gallery. 5-10pm, $5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
Push It Parkside. 6:30pm, $5. Aerobicize with DJ Spike and Gina "Lunges" Lovoi. If the workout's too hard, sit down, get a beer, and make fun of everyone else.
Pussy in Control Knockout. 10pm, $5. A night of all-girl and girl-fronted bands. **[1st Wed]**
Red Monkeys Voda. 9pm-2am, free. Roots and deep house with DJs Vedda and Martina Aquino.
RedWine Social Dalva. 10pm-2am, free. DJ TophOne and guests spin jazz breaks, '80s, and electro.
Robot Rock Mezzanine. 9pm, $15. The robots will destroy you ...but if you want to risk it, try Robot Rock, with DJs Richie Panic and Jefrodisiac, as well as live sets by Digitalism and Guns N Bombs.
Satellite Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House and techno.
Soul Glo Matador, 10 Sixth St; 863-4629. 10pm-2am, free. DJ Deedot spins '80s and '90s R&B and hip-hop. Everything old is new again.
Synchronize Il Pirata, 2007 16th St; 626-2626. 9pm-2am, free. Psych-trance with DJs Zul, Sentient, and Ross.
Tapestry Madrone Lounge. 9pm-2am, free. DJs Electra, White Mike, and Diversify spin disco, funk, mashups, electro, house, and old-school, plus fashions by Coco Cream Pop, silk screens by Chocho and Jamjam, and jewelry by Lone Star Designs.
Warped Stud. 10pm. Vintage beats, funk, rock, alternative, and disco.
Wax Wednesdays Milk. 10pm-2am, $3. DJ RasCue turns back the clock with '80s and '90s hip-hop on vinyl.
Wreckshop Wednesdays El Rincon. 9pm-2am, $3. Hip-hop and breaks with DJs Jusone Groomz and Classic.

THURSDAY 3

ROCK/BLUES/HIP-HOP

Arp, Mi Ami, DJ Pickpocket Hemlock Tavern. 9:30pm, $5.
Greg Ashley, Alas, Alak, Alaska!, That Blasted Hound, Toromiro Amnesia. 8pm, $7.
Bella Bella, Broken October, Thrillionaires Grant and Green. 9pm, free.
Beltaine's Fire, General Jones, Temple of Roots Beale Street Bar and Grill, 133 Beale; 543-1961. 8pm, $4.
Birds and Batteries, Social Studies, Telegraph Canyon Cafe du Nord. 8:30pm, $10.
John Cruz, Bag of Toys, Latchkey Kid Independent. 8pm, $15-75. "Presidio 10 Pre-party."
Kush Arora, Nommo Ogo, Fluorescent Grey, Anon Day Bottom of the Hill. 9pm, $8.
Loop!Station, Zoe Keating, Brad Brooks Red Devil Lounge. 8pm, $10.
Louis XIV, What Made Milwaukee Famous, Holiday and the Adventure Pop Collective Fillmore. 7:30pm, $16.
Low Sea Roar, Ringo Deathstarr, Sleepover Disaster Annie's Social Club. 9pm, $7.
My Chemical Romance, Billy Talent, Drive By Warfield. 7:30pm, $35.
Rock and Roll with Nicole Johnny Foley's. 9pm, free.
Curtis Salgado Biscuits and Blues. 8 and 10pm, $15.
Starting Line, Bayside, Four Year Strong, Steel Train Slim's. 7:30pm, $20.

Third Date Maggie McGarry's, 1353 Grant; 399-9020. 9pm, free.
Tipsy, Coppe', Magnetic Stripper, Mini Skirt Mob, Koichi and Hiroko Tamano 12 Galaxies. 9pm, $10. See Picks, page 18.
Top Ten, Fast Takers, Jaded Fucks, Stiff Jeans, South Virginia Street Sluts Parkside. 8:30pm, $7.

BAY AREA

Collie Buddz Shattuck Down Low. 9pm, $20.
Creations Beckett's. 10pm, free.
Hot Lunch, Birds of Avalon, Nudity, East Bay Grease Eli's Mile High Club, 3629 MLK Jr, Oakl; (510) 654-4549. 9:30pm, $8.
Ise Lyfe, Rico Pabon, Big Dan, DJ Prieto La Peña Cultural Center. 7:30pm, $5-8.

JAZZ/NEW MUSIC

Barbara Hunter Trio with Kamau Seitu Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 7:30pm.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.
Freddie Hubbard and Friends Yoshi's SF. 8pm, $28; 10pm, $24. Through Sat/5.
Veronica Klaus Enrico's, 504 Broadway; 982-6233. 7pm, free.
Martini Brothers Band Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.
Pat Devine Jug Band Jazz at Pearl's. 8pm, $15; 10pm, $10.
Pamela Rose Shanghai 1930. 7pm.
Savanna Jazz Trio Savanna Jazz. 7:30pm, $5. Also Fri/4.
Diane Schuur Rrazz Room, Hotel Nikko, 222 Mason; 394-1111. 8pm, $40. Through Sat/5.
Stompy Jones Top of the Mark. 7:30pm, $10.

BAY AREA

Jazz Mechanics Anna's Jazz Island. 8pm, $8.
Latin Giants of Jazz Yoshi's. 8pm, $22; 10pm, $18. Through Sun/6.
Sonny Rollins Zellerbach Auditorium, Bancroft and Telegraph; (510) 642-9988. 8pm, $34-68.

FOLK/WORLD/COUNTRY

Susan Baca Brava Theater, 2781 24th St; 647-2822. 8pm, $30. Also Fri/4.
Bonafide, Johnny Walnut, Cracker Jack Highway Hotel Utah Saloon. 9pm, $6.
Dark Hollow Band Atlas Café. 8pm, free.
Jesus Diaz Pier 23. 9pm, free.
"Flamenco Thursdays" Peña Pachamama, 1630 Powell; 646-0018. 7:30pm, $10.
Julio Iglesias Nob Hill Masonic Auditorium, 1111 California; 421-TIXS. 8pm, $55.50-95.50.
Welcome Matt Park Chalet, 1000 Great Highway; 386-8439. 8pm.

BAY AREA

Eda Maxym's Imagination Club Freight and Salvage Coffee House. 8pm, $19.50.
Robber Barons, Tresspassers, Diablo's Dust Starry Plough. 9pm, $6.
Sean Hodge with High Heat, Matthew Hansen, Fuana Valetta Ashkenaz. 9pm, $5.

DANCE CLUBS

Afrolicious Elbo Room. 10pm-2am, $5. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk.
BraziLive El Rio. 9pm, $8. DJs play Brazilian dance music, plus live bands.
Compression Temple, 540 Howard; www.templesf.com. 10pm, $5. DJs 2Cents, Sharp, and the Colonel MC, the rest of the Compression crew, and guests spin dirty, debauched club jams.
Le Freak C'Est Chic Pink. 10pm. With Frenchy Le Freak and Pheeko Dubfunk.
Give Thankz Club Six. 9pm-2am, $5. With Polo, Daddy Rolo, Common Sensi, Uni-T, Shortkut, Doogie, Ivier, and Irie Dole.
Inna Da Light Laszlo. 9pm. Dub, reggae, dancehall, and old-school hip-hop with Beatnok.
JIT John Colins, 90 Natoma; 543-BARR. 10pm-2am, free. Alternating DJs spin everything from funk and nü jazz to dub, house, and footwork.
Lacquer Beauty Bar. 10pm-2am, free. DJs Mario Muse and Miss Margo bring the electro.
Laser Dance Knockout. 10pm-2am, $5. DJs White Heat, Sea Captain, and Miss P spin '70s, '80s, and '90s electro, new wave, and more. Live set by the Dizzys.
Madonna Night Deco Lounge, 510 Larkin; 346-2025. Lambchop hosts this Madonna-thon, with DJ Pirate Steve playing — you guessed it — all Madonna, all night long. It ruined Guy Ritchie, come on down and let it ruin you.
Make-Out Room DJs Foodcourt, Big Nate, and Jjames. 9pm-2am, free. What's this I hear about free grilled cheese? I'm fuckin' there.
Mr. Smith's 34 Seventh St; 355-9991. 6pm. House, lounge, and intellectual hip-hop with DJ Omar Herrera.
Nickie's 9pm, $5 Reggae and dancehall with DJ Jah Yzer.
Night Class Madrone Lounge. 9pm-2am, free. DJs Shane King and Swayzee play booty bass, disco rap, and electro.
1984 Cat Club. 9pm-3am, $3-6. Top 40, '80s, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan.
Riot Grrrl Stud. 10pm. Mama Crass and Alex Phallex the Homogay DJ bust you out of the closet with queer punk and rock 'n' roll for the revolution, with $2 PBR if you bring a mason jar.
Rockstar Element Lounge. 9pm. Rock, hip-hop, soul, and R&B with DJs Method, Strategy, and special guests.
Trauma El Rincon. 9pm, $3. Drum 'n' bass with the Doctor, Reclipse, E$KR, Arize, and guests.
Tubesteak Connection Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, $3. A gay dance club featuring Eurodisco, electro-funk, and more with DJ Bus Station John.
White Label Madrone Lounge. 5-9pm, free. Toph One and guests spin new music and give away some promo swag, so get in there and say you knew about it first.
Yard Baobab. 10pm-2am, free. Reggae and dancehall with DJ Mpenzi.

FRIDAY 4

ROCK/BLUES/HIP-HOP

Bat Rays, Casy and Brian, Something Vague, DJ Gio Fo'Rio Hotel Utah Saloon. 9pm, $6.
Blind Melon Independent. 9pm, $18.
Druglords of the Avenues, Sore Thumbs, Fucking Buckaroos, Modern Act Parkside. 9pm, free. See Picks, page 18.
Glenn Walters Band Johnny Foley's. 9pm, free.
Groove Armada, Damian Lazarus, DJ Rooz Mezzanine. 10pm, $32.50-40. See Picks, page 18.
Hot Lunch, Buzzer, Grimewood Son Knockout. 9pm, $6.
Joe Bagale's Dirty Workshop, Shotgun Wedding Quintet, Nino Moschella Great American Music Hall. 9pm, $16.
Kehoe Nation, Slowfinger, Hellbound Glory Annie's Social Club. 9pm, $8.
Magic Bullets, Le Loup, Ruby Suns Bottom of the Hill. 10pm, $10.
"Mitch Woods Birthday Bash" Biscuits and Blues. 8 and 10pm, $15.
Morning 40 Federation Boom Boom Room. 9:30pm, $15. Also Sat/5.
Oranger, Parker Brothers, Blank Stares, B'Cups 12 Galaxies. 9pm, $12.
Chuck Prophet, Bhi Bhiman Red Devil Lounge. 8pm, $20.
Rio en Medio, Quinn Walker, Meara O'Reilly Hemlock Tavern. 9:30pm, $6.
Straggler, Spandex Tiger, Jumping Jacks, Pills and Jackets Broadway Studios. 8pm, $15.
Super Diamond, Notorious Bimbo's 365 Club. 9pm, $22. Also Sat/5.

BAY AREA

Braindrill, Scarecrow, Arise, Zombie Holocaust, Laceration, Psychosomatic 924 Gilman. 7:30pm, $7.
Forgotten, Switchblade Riot, Lab Disaster Uptown. 9pm, $10.
Midnight Train Band Beckett's. 10pm, free.
Superfinos VTO, Superthief, Long Thaw Starry Plough. 9pm, $7.
Tarrakian, Santhai, Placenta, Matarata Eli's Mile High Club, 3629 MLK Jr, Oakl; (510) 654-4549. 9pm, $7.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, $10.
Black Pearl Project Shanghai 1930. 8pm.
Blue Bone Express House of Shields. 9pm, $5.
Charles Unger Experience with Valencia Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 8pm.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Freddie Hubbard and Friends Yoshi's SF. 8pm, $32; 10pm, $28. Through Sat/5.
Hiromi Palace of Fine Arts, 3301 Lyon; (866) 520-5299. 8pm, $25-56.
Josh Smith Trio Beach Chalet, 1000 Great Highway; 386-8439. 8:30pm.
Macy Blackman and the Mighty Fines Le Colonial, 721 Sutter; 931-3600. 10pm, $5.
Pamela Rose Beach Chalet, 1000 Great Highway; 386-8439. 8:30pm.
Savanna Jazz Trio Savanna Jazz. 7:30pm, $5.
Diane Schuur Rrazz Room, Hotel Nikko, 222 Mason; 394-1111. 8pm, $45. Through Sat/5.
Susan Sutton Washington Square Bar and Grill. 7pm.

BAY AREA

Code Name: Jonah Jupiter. 8pm, free.
Latin Giants of Jazz Yoshi's. 8pm, $26; 10pm, $22. Through Sun/6.
RoShamBo Anna's Jazz Island. 8pm, $15.
Fred Weed, Carol Belcher, Nannick Bonnel, Hadley Louden Jazzschool. 8pm, $10.

FOLK/WORLD/COUNTRY

Asylum Street Spankers Cafe du Nord. 8 and 10:30pm, $25.

CONTINUES ON PAGE 34 ››

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9PM–2AM | $5 BEFORE 11:30PM, $10 AFTER
HOUSE MUSIC

THURSDAY, APR. 3
JAH WARRIOR SHELTER HI-FI PRESENTS:
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FEAT. JAH YZER, IRIE DOLE, & I-VIER
PLUS SPECIAL GUESTS
9PM–2AM | $5
REGGAE, DANCEHALL, & SOCA

FRIDAY, APR. 4
HUSHXHUSH PRESENTS:
HOW WE DO
AN ART & MUSIC MASH UP
GRAFFITI/STREET/LOW BROW ART & LAUNCH PARTY FOR:
HEAVY HITTERZ MANILA
LIVE PERFORMANCES BY:
JEL (ANTICON), SECLUDED JOURNALISTS,
POWER STRUGGLE, GROUP THERAPY, & SLUMPLORDZ
WITH DJ'S: SHREDONE, FOODERS, RIFFRAFF,
WONWAY POSIBUL,HAYLOW, & DJ ROD ROC
WITH 20+ VISUAL ARTISTS:
ESTRIA, SPIE, DRAMAONE, BOUNCE, THE GROSS UNCLE, FATHEAD, MILDRED, MIKE DIE, PHONETICONTROL, DELI, THYLACINE GRAPHICS, URSULA XANTHE YOUNG, JOEY POTTS, NIC CHAFFIN, AKO, SHAWNIMAL, ROOTS, MATT LINARES, DOWNTIMER, DANIEL FLERES, TENFOLD, GANYAN, & STUTER
7PM–2AM | FREE BEFORE 9PM, $5 AFTER
HIP-HOP

SATURDAY, APR. 5
DCSS PRESENTS:
DEECEE'S SOUL SHAKEDOWN PARTY
I-VIER'S BIRTHDAY BASH
ROOM 1: HIP-HOP, CLUB CLASSICS
SHORTKUT, VINROC, & SAKE ONE
ROOM 2: DANCEHALL, REGGAE, LIVE REGGAE SHOWCASE
LION CAMP SHOWCASE:
ISHI DUBE, JAH SUN, SOULMEDIC, & WINSTRONG
RESIDENT SOUND & WEST COAST RULERS:
JAH WARRIOR SHELTER HI-FI
JAH YZER, I-VIER, & IRIE DOLE
SELECTA PRIME (HUMBOLT)
9PM–3AM | FREE BEFORE 10:30, GUESTLIST @ GOING.COM
HIP-HOP, CLUB CLASSICS, DANCEHALL, LIVE REGGAE SHOWCASE

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MIGHTY SEA CAPTAIN & MISS P
FRIDAY APRIL 4 10PM 6$ · DEADBEAT PRESENTS
HOT LUNCH + BUZZER +
THE GRIMWOOD SONS
SATURDAY APRIL 5 10PM 10$ · SPEEDYS PRESENTS
DEKE DICKERSON & THE ECCO-FONICS
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MONDAY APRIL 7 10PM 5$ · NEIL MARTINSON PRESENTS
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BART DAVENPORT + LES SAN CULOTTES +
A SMILE FASHION SHOW BY CRYSTALETTE +
GUEST DJ THE MYSTIC LADY & NEIL MARTINSON
SPINNIN' DISCO, GLAM, POP, 70'S & THE BEE GEES
TUESDAY APRIL 8 6PM - 9PM
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GROOVY OYSTER BAR WITH CHEF TIM + 2$ PINTS
OF PROHIBITION & DJ APPLEJACK SOUNDTRACK
TUESDAY APRIL 8 10PM 6$ · PUNK ROCK X 2 WITH
SHOTWELL + UNKO ATAMA + TAINT
2$ PROHIBITION ALE @ THE K.O. + DJ KATE WASTE
& ALCOHOLOCAUST SPIN PUNK GEMS @ ARGUS!
WEDNESDAY APRIL 9 10PM 5$ · DEADBEAT PRESENTS
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FRI/4

FOLK/WORLD/COUNTRY

CONT››

Avett Brothers, Jessica Lea Mayfield Slim's. 9pm, $20. Also Sat/5.
Susan Baca Brava Theater, 2781 24th St; 647-2822. 8pm, $30.
"Breakfast with Enzo" Presidio Dance Theatre, 1158 Gorgas; 561-3958. 10 and 11am, $5.
Cesar's Latin All Stars Metronome Dance Center. 9pm. Also Sat/5.
Los Pleneros de la 24, Fanango Jarocho, DJ Spinja Mission Cultural Center for the Latino Arts, 2868 Mission; 821-155. 7pm, $10. Carnaval fundraiser party.
Fito Reinoso, Sukay, Eddy Navia Peña Pachamama, 1630 Powell; 646-0018. 8:30pm, $13.50. "Cuban Nights."
Soul Sauce Jazz at Pearl's. 8 and 10pm, $20. Also Sat/5.

BAY AREA

Jesse Brewster, Jerry Hannan, Gentry Bronson Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 7pm, $25. Benefit for Polycystic Kidney Disease Foundation.
Kathy and Carol Freight and Salvage Coffee House. 8pm, $19.50.
Inner Visions Ashkenaz. 9:30pm, $10-12. Tribute to Mikey Dread.
Mark St. Mary Zydeco Eagles Hall, 2305 Alameda; www.louisianasue.com. 9pm, $15.
Orquestra d'Soul La Peña Cultural Center. 9pm, $12.

DANCE CLUBS

Bodyheat Elbo Room. 10pm-2am, $8. Live sweaty tunes from only the most aerobically fit DJs.
Cancun Club Glas Kat. 10pm-3am. Salsa, merengue, reggaetón, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.
City Roots El Rincon. 9pm. Live salsa, hip-hop, funk, and more.
Club Dragon Eight. 9pm-3am. A gay Asian dance club.
Club Loaded Rickshaw Stop. 10pm-2am, $7. Rock, electronica, and debauchery with DJ Audrock, plus special guest Lady Miss Kier and her new live band.
Cream DNA Lounge. 10pm, $9-12. Lesbian dance party with DJs Kathy Valenti and Carlitos spinning hip-hop, old-school, Latin, and pop.
Dirt! Madrone Lounge. 9pm-2am, $5. Morale, Kap10 Harris, and Shane King bump booty bass, electro, crunk, breaks, hyphy, rap, and more.
Flashback Cellar, 685 Sutter; 441-5678. 10pm-2am, $10. Hip-hop and '80s with DJs Scott Fox, MCD, and Derrick D.
Freaky Fridays EZ5, 682 Commercial; 362-9321. 6-10pm, free. Old-school, new-school, and more.
Fruit Stand El Rio. 6pm-2am, free. DJs Carmen and Miranda spin soul, funk, and world beats.
Fuck Shack Beauty Bar. 10pm-2am. With Jefrodesiac and guests.
Heat Stud. 10pm-3am, $5. DJs Domino and Party Ben, and your lovely host Coco Canal bring you the gay porn version of a Warhol movie.
Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.
Make-Out Room 10pm-2am, $5. DJ Tom Thump and guests bring the classic funk, world beats, and old-school hip-hop.
Mr. Smith's 34 Seventh St; 355-9991. 6pm. Mashups and more with DJs Karlo and Marc Dyer.
Nickie's 9pm. Hip-hop and house with DJ Spectre.
Nocturna Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free. Resident DJs TychoSean and Billa, plus special guest Eric Sharp.
Paris Dakar International Baobab. 10pm, $3. Reggae, dancehall, hip-hop, soul, and R&B with DJ Mpenzi.
Punk Rock and Shlock Karaoke Annie's Social Club. 9pm-2am, $5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.
Refresco Poleng Lounge. 9pm-2am, $10-15. DJ Mitsu, who is not only big in Japan, but is from Japan, is the man at this jam. Plus Hakobo, Proof, and Tokyo Component. See picks box.
Saints and Sinners O'Reilly's Holy Grail, 1233 Polk; 928-1233. Toph One and guests spin electro, remixes, and butt-bumpin' beats.
Strangelove Cat Club. 9pm-3am, $6. DJs Tomas Diablo and Joe Radio spin dark electro, industrial, new wave, and goth. Special tribute to Skinny Puppy.

SATURDAY 5

ROCK/BLUES/HIP-HOP

Autechre, Massonix, DJ Rob Hall Mezzanine. 9pm, $18. See "Listening deeply to future's past," page 30.

Blisses B, Carney Hotel Utah Saloon. 10pm, $7.
Café R&B Biscuits and Blues. 8 and 10pm, $20.
Les Claypool, Secret Chiefs 3, Tim Fite Warfield. 8pm, $28.50.
Death of a Party, Wealthy Whore Entertainment, Stalker Holler, Goo Parkside. 9pm, $5. "Club Feral."
Deeper, Tongues, Borstal Holiday Parkside. 3pm, free.
Dolorata, Mädchenzimmer Kimo's. 9pm, $8.
Earthless, Hot Fog, Cheetah Speed, Stigma 13 12 Galaxies. 9pm, $12.
False Gods Johnny Foley's. 9pm, free.
GG Amos Band Chieftain, 198 Fifth St; 615-0916. 9pm, free.
Grannies, Jesus Fucking Christ, Everything Must Go, Furious El Rio. 10pm, $7.
Lou Dog Trio, Little Bitches, Audiodub Red Devil Lounge. 8pm, $10.
Moped Amnesia. 9pm.
Morning 40 Federation Boom Boom Room. 9:30pm, $15.
Jason Mraz, Makepeace Brothers Fillmore. 9pm, $30.
Replicator, Kowloon Walled City Hemlock Tavern. 9:30pm, $6.
Super Diamond, Notorious Bimbo's 365 Club. 9pm, $22.
Swoop Unit Park Chalet, 1000 Great Highway; 386-8439. 8:30pm.
Triple Cobra, Music for Animals, Vin Rouge Independent. 9pm, $13.
West Indian Girl, Minipop, Forrest Day Rickshaw Stop. 8:30pm, $12.
Zepparella, REK, Sticks and Stones Bottom of the Hill. 10pm, $14.

BAY AREA

Bruce Springsteen and the E Street Band HP Pavilion, 525 W. Santa Clara, San Jose; 421-TIXS. 7:30pm, $65-95.
DCOI, Static Thought, Knuckle Puck, Fukm 924 Gilman. 8pm, $6.
Mirthkon, Fuxedos, Juan Prophet Organization Starry Plough. 9pm, $9.
Moore Brothers, Winfred E. Eye, Odessa Chen Eli's Mile High Club, 3629 MLK Jr, Oakl; (510) 654-4549. 10pm, $7.
Sheppards Krook Beckett's. 10pm, free.

JAZZ/NEW MUSIC

Bill "Doc" Webster Band Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 7:30pm. Swing from the '30s and '40s
Black Market Jazz Orchestra Top of the Mark. 9pm, $10.
David Ervin Improv Trio House of Shields. 9pm, $5.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Freddie Hubbard and Friends Yoshi's SF. 8pm, $32; 10pm, $28.
"The Latin Side of Wayne Shorter" Palace of Fine Arts, 3301 Lyon; (866) 520-5299. 8pm, $25-58.
Luke Westbrook Trio Moose's. 7pm.
Pascal Boker Band Savanna Jazz. 7:30pm, $5.
Billy Philadelphia One Market Restaurant, One Market; 777-5577. 6pm.
Jonathan Poretz Shanghai 1930. 8pm.
Rainfall Quartet Dogpatch, 2496 Third St; 643-8592. 8pm, free.
Robert Stewart Experience Rasselas Jazz. 9pm.
Diane Schuur Rrazz Room, Hotel Nikko, 222 Mason; 394-1111. 8 and 10:30pm, $45.
Craig Ventresco, Meredith Axlerod Atlas Café. 4pm, free.

BAY AREA

Darryl Rowe and His Quartet Anna's Jazz Island. 8pm, $14.
Doppler Trio Jupiter. 8pm, free.
Fred Randolph Jazz Trio Albatross Pub. 9:30pm, $3.
Jazz Express Giorgi Gallery, 2911 Claremont; (510) 848-1228. 7:30pm, $10. Benefit for Child Shelter International.
Latin Giants of Jazz Yoshi's. 8 and 10pm, $26. Through Sun/6.

FOLK/WORLD/COUNTRY

Avett Brothers, Jessica Lea Mayfield Slim's. 9pm, $20.
Nicki Bluhm, Charles Gonzalez Make-Out Room. 7:30pm, $8.
"Breakfast with Enzo" Bernal Heights Neighborhood Center, 515 Cortland; 206-2140. 10am, $3.
Cesar's Latin All Stars Metronome Dance Center. 9pm.
Deke Dickerson and the Ecofonics Knockout. 9pm, $10.
Ruth Gerson Hotel Utah Saloon. 8pm, $10.
"Live Flamenco Music" Café Argüello, 2832 Mission; 643-3160. 7pm.
Manicato, Valerie Orth Band, Meli and Earthen Cafe du Nord. 9:30pm, $12.
Orange Sherbet Noe Valley Ministry. 4:30pm, $15-30. Fundraiser to buy elevator.
Playdate Noe Valley Ministry. 7:30pm, $15-30. Fundraiser to buy elevator.

PHOTO BY APRIL KIM



Gamelan Sekar Jaya

PREVIEW A Balinese gamelan ensemble is a world within a world, where the very notion of time is freed from the banality of the steadily ticking clock and sent sailing on a twisting river of interlocking rhythms. The many facets of traditional percussion music from Indonesia can be hard to grasp all at once — dainty metal hammers flash as golden-robed performers, seated on the floor, sway back and forth to a hauntingly tuned scale. Suddenly, the tempo quickens, urged on by agitated drum beats, and a dancer shifts from slow graceful movements to frenetic gestures and theatrical facial expressions. Sinuous flute and metal clangs blend into a pulsing, shimmering wall of sound.

It is the Bay Area's great fortune that Gamelan Sekar Jaya, devoted to presenting authentic performances of energetic, elaborate, and sonically enchanting Balinese gamelan music, calls El Cerrito home. For this concert, they'll dust off three distinct sets of pitched metal gongs and marimbalike instruments from Bali, with guest bandleaders Dewa Putu Berata and Gadung Kasturi direct from one of the island's most celebrated gamelan troupes. There's a feast to be had here for gamelan enthusiasts, notably the appearance of Oakland's adventuresome Balinese fusioneers, Gamelan X. And for the uninitiated, it's high time to take that long-awaited vacation to Bali, right in your own backyard. **(Dina Maccabee)**

GAMELAN SEKAR JAYA With Gamelan X, Dewa Putu Berata, and Gadung Kasturi

Sat/5, 8 p.m., $10–$18. Julia Morgan Center, 2640 College, Berk.

(925) 798-1000, www.gsj.org

Rupa and the April Fishes, Iron and the Albatross, Nice Guy Trio, DJ Felina Great American Music Hall. 9pm, $16.
Soul Sauce Jazz at Pearl's. 8 and 10pm, $20.
Sukay, Eddy Navia, Pachamama Dancers Peña Pachamama, 1630 Powell; 646-0018. 8:30pm, $13.50. "Carnaval del Sur."

BAY AREA

Backyard Party Boys, Betsy Maudlin and the Maudulators, JJ Schultz Epic Arts, 1923 Ashby; (510) 664-2204. 7:30pm, $10.
Bolokada Conde La Peña Cultural Center. 8:30pm, $20.
Eliyahu and Qadim Ashkenaz. 8:30pm, $12-15.
Gamelan Sekar Jaya, Dewa Putu Berata, Gamelan X, Gadung Kasturi Julia Morgan Theater, 2640 College, Berk; (510) 237-6849. 8pm, $10-18. See pick box.
Sotaque Baiano Shattuck Down Low. 9pm, $5-10.
Susan Werner Freight and Salvage Coffee House. 8pm, $19.50.

DANCE CLUBS

Bamboo Hut 479 Broadway; 989-8555. 10pm. DJ Scotty spins '80s modern rock and '90s dance classics.
Bearracuda Deco Lounge, 510 Larkin; 346-2025. 9pm-3am, $5. Resident DJ Underdog spins for the boys.
Beat Stroganoff Madrone Lounge. 9pm-2am, $5. Afro, hip-hop, breaks, and mashed-up funk with DJs Phleck, Gordo, and $heik.
Better Days Pink. 10pm-2am, $10-15. With Franky Boissy.
Chicharones El Rio. 3-8pm, $1. DJ Rumorosa and guests spin at this Latin-tinged beer bust for homos and their pals. Ten bucks gets you all-you-can-drink Miller in a can ... nothing like alcohol poisoning on a sunny Saturday afternoon.
The Deacon Skylark. 7pm-2am, free. Spinning old-school, hip-hop, and funk.
Digital Voda. 10pm-2am, free. Best of European house and electro.
Drunk and Horny Underground SF. 9pm-2am. $5. Queer boozin' and cruisin'.
Element Saturdays Element Lounge. 9pm-3am, $10. Hip-hop, mashups, rock, and funk with rotating DJs.
Frisco Disco Transfer. 10pm-2am. Richie Panic and Jefrodisiac bring you glam girls, fab boys, bare nipples, scarves, headbands, purple eye shadow, conspicuous consumption, and even more conspicuous booty shakin'.
Funkside Nickie's. 10pm-2am, $5. Toph One and special guests bring you classic hip-hop, funk, soul, and Bay bangers.
Haiti and World Beats El Rincon. 9pm-2am. With Kalbass and guests.
Hellatight Amnesia. 9pm-2am. Hip-hop, '80s, and electro with DJs Vinnie Esperza and Asti Spumanti.
Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.
Hot Mess Stud. 10pm, $5. Nude-dude drink specials with DJ Kidd Sysko.
House in the Jungle Lingba Lounge. 9pm-2am, free. Deep house with DJ Heather and friends.
Hybrid Cat Club. 9:30pm-3am, $6. Rock, mashups, hip-hop, and glam.
I Love Wet Panties Delirium. 10pm. Really, who doesn't? With DJs Jenny and Jules.
Industry Mighty. 10pm, $25. Sure, there's DJ Pagano and Luke Johnstone, but this joint is really about Mr. Leather SF — it's the official party, so strap on the harness and get sweaty.
Leisure Annie's Social Club. 10pm-2am, $5. Classic Britpop, Madchester, '90s, indie, mod, shoegaze, and '60s soul, plus back-room karaoke.
Lust Bambuddha Lounge. 9pm-2am, $10. DJ Dimitri Mykonos spins house with Hella Miles.
Magnet Lounge 1402 Grant; 271-5760. 10pm-2am. Hip-hop, old-school, and funk with DJs Rebs, Mars, and Defunkt.
Mr. Smith's 34 Seventh St; 355-9991. 8pm-2am. With DJ Mei Lwun.
New Wave City DNA Lounge. 9pm-3am, $12. '80s dance party.
Pagode da Paz Pureza Skylark. 7pm-2am, $7. With live set by Brazilian band Grupo da Sete.
Paris-Dakar Celebration Little Baobab, 3388 19th St. 10pm, $3. African and French hip-hop with DJs Sogui and Edibe.
Playboy Stud. 10pm. With rotating DJs James Glass, Ryan Poulson, Saratonin, Derek B, Omar,

CONTINUES ON PAGE 36 ››

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SAT/5
DANCE CLUBS
CONT››

Joshua J, Chelsea Starr, Rchrd Oh?!, and Juanita More.
OMGLOL!!! Lipo Lounge, 916 Grant; www.going.com/omglol. 9pm-2am, $5-8. Underground electronic clubbing for those in the know. I'm not joking. But if I were, I'd totally ROFL.
Pop Rx Gallery, 132 Eddy; www.rxgallery.com. 10pm, $7. With Broker/Dealer.
Saturday Night Soul Party Elbo Room. DJs Lucky, Phengren Oswald, and Paul Paul spin '60s soul on the little record with the big hole. That's a 45, chillen.
Seduction Cellar, 685 Sutter; 441-5678. 10pm-2am, $15. Hip-hop and dance music with rotating DJs.
Suede 383 Bay; 399-9555. 9pm-2am, $10-15. House and hip-hop.

›› **El Superritmo** Make-Out Room. 10pm-2am, $5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.
Tabu Lounge Glas Kat. 10pm-2am. Smooth hip-hop, urban Top 40, and funky Frisco house.
›› **Trans-Am** Eight. 9pm-2am, $5. Queer punk party with live bands.
TruSoul DJ Collective Levende Lounge. 10pm-2am. It's true, and it's soul.
Voodoo Cabaret El Rincon. 8pm-2am. Ritualistic, shamanistic dance party with live world music, belly dancers, and mermaids. Seriously — mermaids!

SUNDAY 6

ROCK/BLUES/HIP-HOP

AM Magic, Light FM, Ted and Kate Hotel Utah Saloon. 9pm, $6.
Audition, Hit the Lights, Every Avenue 12 Galaxies. 9pm, $15.
›› **Greatest Hits, Luxury Sweets, Avenue Rose** Hemlock Tavern. 9:30pm, $6.
Lloyd Gregory, Pamela Rose Biscuits and Blues. 8 and 10pm, $12.50.
Oh Darling, Chairman Wow, Jefferson Street Make-Out Room. 8pm, $7.
›› **Subhumans, Criminal Damage, Conquest for Death** Slim's. 8pm, $12.
Two Seconds, Audiophiles, Foxtail Somersault Bottom of the Hill. 8:30pm, $9.
›› **Unseen, Wilhelm Scream, Static Thought, Civet** Parkside. 7pm, $10.
Yellowcard, Spill Canvas, PlayRadioPlay!, Treaty of Paris Great American Music Hall. 7pm, $24.

BAY AREA
"BandWorks Concert" Ashkenaz. Noon, $5. Also Tues/8.

JAZZ/NEW MUSIC

Bill "Doc" Webster Band Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 8pm.
Brother Buzz Lou's Pier 47. 5-11pm.
›› **Circular Dreaming** Musician's Union Hall, 116 Ninth St; www.circulardreaming.com. 7:30 and 9pm, $10.
Diego's Umbrella Park Chalet, 1000 Great Highway; 386-8439. 2pm.
Mike Greensill Moose's. 10:30am-2:30pm.
Gregory James Band Café Royale, 800 Post; 441-4099. 6pm, free.
›› **Klobas/Kesecker Ensemble** Jazz at Pearl's. 8pm, $15; 10pm, $10.
Mike Lipskin Washington Square Bar and Grill. 7pm.
Montclair Women's Big Band Yoshi's SF. 7pm, $22; 9pm, $18.
Michael Parson Octavia Lounge, 1772 Market. Noon-3pm, free.
Rob Modica and Friends Simple Pleasures Cafe. 3pm, free.
Joe Sample Herbst Theatre, 401 Van Ness; (866) 520-5299. 3pm, $5-15.
›› **Joe Sample** Herbst Theatre, 401 Van Ness; (866) 520-5299. 7pm, $25-60. "History of Jazz Piano."
"Savanna Jazz Jam" Savanna Jazz. 7:30pm, $5.
›› **Vince Lateano Quartet** Dogpatch, 2496 Third St; 643-8592. 4:30pm, $5.

BAY AREA
Jarrett Cherner Trio Jazzschool. 4:30pm, $15-18.
›› **John Santos Quintet** Chapel of the Chimes, 4499 Piedmont, Oakl; (510) 228-3218. 4pm, $10-15.
Latin Giants of Jazz Yoshi's. 7pm, $26; 9pm, $18.
W. Allen Taylor and His Trio Anna's Jazz Island. 8pm, $10.

FOLK/WORLD/COUNTRY

›› **Jeffrey Luck Lucas, Bob Frank and John Murry, Ryan Auffenberg, Facts About Funerals, Danny Pearson, Kira Lynn Cain** Cafe du Nord. 7pm, $10. "Evangeline Records Showcase." See Picks, page 18.

BAY AREA
Hank Hooper Rhythmix Cultural Works, 2513 Blanding, Alameda; www.rhythmix.org. 2pm, $5-15.







Claudia Schmidt Freight and Salvage Coffee House. 8pm, $20.50.
Trainwreck Riders, Kemo Sabe, Skinny Epic Arts, 1923 Ashby; (510) 664-2204. 7:30pm, $10.

DANCE CLUBS

Bingo Hello Bingo Lexington. 8-10pm. Sapphic bingo frenzy, with DJ Myles spinning between games.
Bionic 222 Club. 10pm-2am, $5. House music with DJs Solar, Joshua Iz, and Nikola Baytola.
Boogie Brunch Levende Lounge. 11am-3pm. With DJs Ben Hester and Rob G.
Church Il Pirata, 2007 16th St; 626-2626. 4pm-midnight, free. Lioness Sound DJs Green B and Positivi-T spin reggae while you eat Caribbean BBQ.
Club Havana Jelly's. 4pm, $10. Live salsa by Rumbache plus DJ Luis Medina and great Cuban BBQ.
Dub Mission Elbo Room. 9pm-2am, $5. Dub, roots, and classic dancehall with DJs Sep, Ludichris, and J. Boogie.
Endup 6am-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests. 8pm-4am, $12: "Super Soul Sundayz," come back to Sunday church with DJ David Harness and guests.
Escape Cellar, 685 Sutter; 441-5678. 9pm-2am, $5. Funky house, hip-hop, and club classics.
French Kiss Pink. 10pm-2am, $3 after 11. Resident bad boys Mykill and Forever 21 play electro, disco, punk, pop, indie, rock, and mashups.
Holding Firm Reggae Sundays Underground SF. 10pm-2am, free. Reggae and dancehall with Stepwise, Dread Lion, and weekly special guests.
Industry Night Madrone Lounge. 4pm, free. Free drinks to us poor bastards who work in bars and nightclubs. Salut!
Matinée Temple, 540 Howard; www.templesf.com. 6pm-midnight, $25. Junior Vasquez and Jamie J Sanchez spin the thumping beats at this official T-dance of Mr. SF Leather 2008.
Password Vessel, 85 Campton Place; 433-8585, www.vesselsf.com. 10pm-2am, $20. Hip-hop and sports: two great tastes that taste great together.
Propaganda Laszlo. 9pm. Intimate disco and electropop.
Salsa Sundays El Rincon. 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De la Clave, and guests.
Shuckin' and Jivin' Knockout. 9pm-2am, free. DJs Dr. Scott and Oran spin rock and roll, doo-wop, jive, stomp, and bop at 78 rpm. 78! Who does that?
Sun-Daze Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.
Tasty Treats and Tantalizing Tunes Madrone Lounge. 8pm. DJs Big Tim and T spin dark indie grooves.
Tea Dance Stud. 5-10pm, $5. With DJ Jimmy Strano.

MONDAY 7

ROCK/BLUES/HIP-HOP

Alkaline Trio, American Steel Cafe du Nord. 8pm. Win tickets through www.fuzz.com only.
Anti-Flag, Street Dogs, Briggs, Fake Problems Fillmore. 7pm, $17.50.
Bart Davenport, Les Sans Culottes, DJ Kara Knockout. 9pm, $5.
Dillenger Escape Plan, Bled, Heavy Heavy Low Low Bottom of the Hill. 8pm, $15.
Luciano, Mikey General, DJ Funklor Independent. 9pm, $25.
Mission Creeps, Lil Esther and Her Tinstars, A1 Foul Elbo Room. 9pm, $6.

BAY AREA

Eddie Vedder, Liam Finn Zellerbach Auditorium, Bancroft and Telegraph, Berk; 421-TIXS. 7:30pm, $65.50. Also Tues/8.

JAZZ/NEW MUSIC

Bishop Norman Williams Quintet Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 8pm.
Contemporary Jazz Orchestra Jazz at Pearl's. 8 and 10pm, $10.
"Jazz Jam" Grant and Green. 10pm, free. House band followed by a jam session.
Mike Greensill Duo Moose's. 8pm.
Monk's Music Trio Simple Pleasures Café. 8pm, free.
Jock Rockenbach Lou's Pier 47. 5-11pm. Jazz and blues.
Monica Salmaso, Paulo Bellinati Yoshi's SF. 8pm, $20; 10pm, $16.
Eric Shifrin Washington Square Bar and Grill. 7pm.

BAY AREA

Debbie Poryes Trio Yoshi's. 8pm, $10.

FOLK/WORLD/COUNTRY

"Bluegrass Mondays" Amnesia. 8:30pm, free.
Damir Johnny Foley's. 9pm, free.
"I Don't Like Mondays" Blondie's Bar and No Grill, 540 Valencia; 864-2419. 9pm, free. Live musician showcase with local talent.
"Live Flamenco Music" Café Argüello, 2832 Mission; 643-3160. 7pm.

CONTINUES ON PAGE 38 ››

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THUR 4/3 — 9:30PM $5
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60 WATT KID
DJ PICKPOCKET

FRI 4/4 — 9:30PM $6
RIO EN MEDIO (GNOMONSONG)
QUINN WALKER (VOODOO EROS)
MEARA O'REILLY
(FEATHERS)

SAT 4/5 — 9:30PM $6
REPLICATOR
KOWLOON WALLED CITY

SUN 4/6 — 9:30PM $6
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LUXURY SWEETS
AVENUE ROSE

MON 4/7 — 10PM FREE
PUNK ROCK SIDESHOW
W/DJ TRAGIC &
THE DUCHESS OF HAZARD

TUE 4/8 — 9:30PM $6
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TIPPY CANOE & THE PADDLEMEN

WED 4/9 — 9:30PM $5
AXTON KINCAID (ACOUSTIC)
SERIOUS SAM BARRETT (U.K.)

THUR 4/10 — 9:30PM $6
MINMAE
CULT OF SUE TODD
CHASE FRANK

FRI 4/11 — 9:30PM $7
COLOSSAL YES
LEIGH GREGORY & MEMORY'S MYSTIC BAND
PUCE MOMENT

SAT 4/12 — 9:30PM $6
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THURSDAY, APRIL the 3RD
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6pm-late, free and open to the public
Artist reception. New works by Vulcan,
a modern school master and street style
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FRIDAY, APRIL the 4TH
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HAPPY HOUR
5-9pm, free and open to the public
$1 off drink specials.

TGIF
6pm-9pm
Academy of Art happy hour.

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9pm-2am, $5 b4 11pm, $10 after
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SATURDAY, APRIL the 5TH
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8pm-2am; $6 door
50 fashion designers, live music, hot DJs
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TUESDAY, APRIL the 8TH
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COBRA SKULLS

THU APR 3 — 9PM door 8:30 $8 21+
KUSH ARORA
NOMMO OGO
FLUORESCENT GREY
ANON DAY

FRI APR 4 — 10PM door 8:30 $10 ALL AGES
MAGIC BULLETS
LE LOUP
THE RUBY SUNS

SAT APR 5 — 10PM door 8:30 $12 21+ $14 DOOR
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SUN APR 6 — 8:30PM door 8 $8 ALL AGES
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THE AUDIOPHILES
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MON APR 7 — 8PM door 7 $15 ALL AGES
THE DILLINGER ESCAPE PLAN
THE BLED
HEAVYHEAVYLOWLOW

TUE APR 8 — 9PM door 8:30 $12 21+
ACID MOTHERS TEMPLE
MAMMATUS
NUMINOUS EYE

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THE BANANAS • THE FLAKES

Fri 4/11 — BIRDMONSTER
THE MAY FIRE • INTO THE PRESENCE

Sat 4/12 — XIU XIU
THAO WITH THE GET DOWN STAY DOWN • VC4

Sun 4/13 — ENON
THE BLACKS • DJ PICKPOCKET

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MON/7
FOLK/WORLD/COUNTRY

CONT>>

"Open Mic with JJ Schultz" Hotel Utah Saloon. 7:30pm, free.

BAY AREA
"West Coast Songwriters Competition" Freight and Salvage Coffee House. 8pm, $5.

DANCE CLUBS
Block-Party Double Dutch. 10pm-2am. Underground hip-hop and old-school. With DJ Veronica and special guest.
Caña Little Baobab, 3388 19th St; 643-3558. 10pm-2am, $3. Reggaetón, dancehall, and more with DJ Joe Quixx.
Club Camille(s) Beauty Bar. 10pm-2am, free. Classic-era drunk rock.
Club Dread Club Six. 9pm-2am, $10. Reggae, brah!
Dance Oasis African American Art and Culture Complex, 762 Fulton; 922-2049. 7pm, $10. Merengue, bachata, salsa, and cumbia lessons.
Death Guild Glas Kat. 9:30pm-2:30am, $3-5. Children of the Twilight Guild present this dark dance club.
Dollar Monday El Rio. 9pm-2am, $2. DJ Jenny Hoyston spins hip-hop, oldies, and punk. Why's it called Dollar Monday if it costs $2? 'Cause the PBRs are $1 a can! Dollah, dollah bill, y'all!
Heavyweight Laszlo. 9pm. With DJ SubText.
High Rolling Low Budget Tunnel Top. 9:30pm, free. Acid jazz, rare grooves, nü jazz, and deep house with DJ Hofwegen and friends.
I Haight Mondays Underground. 9pm-2am. Jupiter Henry and Freddie Future spin hip-hop.
Karaoke Shark Cellar, 685 Sutter; 441-5678. 10pm-2am, free. Karaoke madness with 25,000 song options.
Mainroom Mondays Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.
Music on Vinyl Café Royale, 800 Post; 441-4099. 6-8pm. DJ Bob Harp explores the old ways.
94117 Madrone Lounge. 2pm-midnight, free. With board games, BYO food, videos, and movies, it's just like your living room, if your living room had a full bar.
Punk Rock Sideshow Hemlock Tavern. 10pm-2am, free. Get punk'd by DJ Tragic and the Duchess of Hazard.
Risky Mondays 222 Club. 10pm, free. Risky Business DJ crew and guests spin hip-hop, switching up musical themes weekly.
Salsa Lunes Café Cocomo. 7:30pm, $3-7. Salsa lessons and dance party.
SF MunDaze Stud. 9pm-2am. An LGBT hip-hop party spun by DJ Page Hodel.
Sex, Sexx, and More Sexxx Delirium. 10pm-2am, free. Rock 'n' roll, hip-hop, and indie with Brett Wilde and DJ Luv.
Smokestack Laszlo. 9pm. R&B, soul, and rock 'n' roll.

TUESDAY 8

ROCK/BLUES/HIP-HOP
Acid Mothers Temple, Mammatus, Numinous Eye Bottom of the Hill. 9pm, $12.
Agent Ribbons, Uni and the Ding String Trio, Tippy Canoe and the Paddlemen Hemlock Tavern. 9:30pm, $6.
Astronautilus Parkside. 8pm.
Chris "Kid" Anderson Biscuits and Blues. 8 and 10pm, $15.
Ani DiFranco Fillmore. 8pm, $41.
Mae, Honorary Title, Between the Trees, Far-Less Slim's. 8pm, $16.
Rock and Roll with Nicole Johnny Foley's. 9pm, free.
Les Sans Culottes, Cuban Cowboys, Gun and Doll Show Cafe du Nord. 9:30pm, $10.
Shotwell, Unko Atama, Taint Knockout. 10pm, $5.

BAY AREA
"BandWorks Concert" Ashkenaz. 7:30pm, $5.
Bird by Snow, Mountainhood, Birds Fled from Me, Mountain Animal Hospital Stork Club. 8:30pm.
Jimmy Eat World, Paramore, Dear and the Headlights San Jose State Events Center, 290 S. Seventh, San Jose; 421-TIXS. 7:30pm, $30.
Danny Uzilevsky 19 Broadway Nite Club, 19 Broadway, Fairfax; (415) 459-1091. 9:30pm, free.
Eddie Vedder, Liam Finn Zellerbach Auditorium, Bancroft and Telegraph, Berk; 421-TIXS. 7:30pm,

JAZZ/NEW MUSIC
Miss Fay Carol Jazz at Pearl's. 8pm, $15; 10pm, $10.
Cecil Wells Quintet Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 7:30pm.
Dave Parker Quartet Rasselas Jazz. 9pm, free.
Diego's Umbrella Park Chalet, 1000 Great Highway; 386-8439. 6:30pm.

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* HAPPY HOUR *
WEEKDAYS 4-7 PM

WEDNESDAY, 4/2 · 9 PM $6
TYLER JAKES & THE BOOTLEGGERS
Jeremy Serwer
Kathleen Haskard

THURSDAY, 4/3 · 9 PM $6
Johnny Walnut
BONAFIDE
Cracker Jack Highway

FRIDAY, 4/4 · 9 PM $6
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Casy and Brian
Something Vague
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SATURDAY, 4/5
EARLY SHOW: 8 PM · $10 TIX AT TICKETWEB
RUTH GERSON
LATER SHOW: 10 PM $7
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Greg Lamboy

WEDNESDAY, 4/9 · 9 PM $6
JUNIOR LEAGUE
The Inversions
Kate Gaffney

THURSDAY, 4/10 · 9 PM $8
SONGWRITERS IN THE ROUND:
HEATHER COMBS
Christina Havrilla
JJ Schultz
Elliott Randall

FRIDAY, 4/11 · 9 PM $6
SHAKE YOUR PEACE
Sonya Cotton
Justin Ancheta
Selena Garcia

SATURDAY, 4/12 · 9 PM $9
SEVEN STORIES FALLING
Atomic Love Bombs
Dirty Dave and the Deviants

SUNDAY, 4/13 · 9 PM $6
CHRISTINA BAILEY
Sharif
+special guest

SAINTS AND SINNERS
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WED 4/2 · 10P-2A
The SF Premier of Bjork's new "Wonderlust" video w/ DJs Daniel Mi Ami, Logon Rock Witch & Steve Summers

THU 4/3 · 7:30P
Conal Creedon "The People's Republic of Cork: Center of the Universe" Comedy
$10.00 Donation to Irish American Cultural Institute

FRI 4/4 · 9P- 2A · $5 21 & up
Saints & Sinners
A live performance by
Pleasuremaker
featuring afrobeat/ latinjazz/ dancehall
+ DJs Senor Oz & Toph One

SAT 4/5 · 9P- 2A · $5 21 & up
Return of
The Money$hot
hip hop/ reggae/ soul/ future classics w/ DJs
Derrick D & Chicken Scratch + Consuelo

MON 4/7
Live Jazz & Blues w/ Darlene Langston & S.A.S. Quintet

TUE 4/8
Live Jazz w/ S.A.S. Quintet

Saints And Sinners
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FRI 4/4 TOIL TEAM 10PM
SAT 4/5 THE KITCHEN 10PM
SUN 4/6 DJ LOLA
DJ CIRCLEJERK
DJ CASTRO 8PM
TUE 4/8 ALCOHOLOCAUST DOUBLE FEATURE
DJ WHATSHISFUCK
DJ KATE WASTE 9PM
WED 4/9 DJ TRASHY LORDS 10PM
THU 4/10 NATURAL SELECTION
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China Forbes Great American Music Hall. 8pm, $20.
Chris Huson Washington Square Bar and Grill. 7pm.
"Jam Session with Gerry Grosz" Beach Chalet, 1000 Great Highway; 386-8439. 6:30pm, free.
"Latin Jazz Night" Mojito. 9pm-midnight, $10. Live music followed by Latin dance grooves with DJ Vanka.
Maureen McGovern Rrazz Room, Hotel Nikko, 222 Mason; 394-1111. 8pm, $45. Through April 20.
Miguel Zenón Quartet Yoshi's SF. 8pm, $14-18.
Miles Ahead Figaro Ristorante, 414 Columbus; 398-1300. 7-10pm.
Musashi Moose's. 8pm.
Ricardo Scales Top of the Mark. 7pm, $5.
Stompy Jones Verdi Club, 2424 Mariposa; www.oldtimey.net/tuesdays.html. 9:30pm, $12.
Terry Disley Trio Shanghai 1930. 7pm.
Vince Lateano Trio Savanna Jazz. 8:30pm, $5.

BAY AREA

Eric Alexander Quartet Yoshi's. 8pm, $16; 10pm, $10.
"Jazzschool Tuesdays" Jupiter. 8pm, free.
"Singers' Open Mic with Kelly Park" Anna's Jazz Island. 8pm, $5.

FOLK/WORLD/COUNTRY

"Annie's Acoustic Night" Annie's Social Club. 8pm, free.
Sandy Greenfield, Pernikoff Brothers, Greg Lamboy Hotel Utah Saloon. 8:30pm, $6.
Macabea, DJ Elan Elbo Room. 9pm, $7.

BAY AREA

"Open Mic with Erin Hines and MC Holt" Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 7:30pm, free.
Natalia Zukerman, Heather Combs Freight and Salvage Coffee House. 8pm, $18.50.

DANCE CLUBS

Argus Lounge 9pm-1:30am, free. DJs Alcoholocaust and Kate Waste spin old school punk.
Ay Karamba Glas Kat. 7:45pm-1:45am. Live salsa bands, Latin DJs, and dancing.
Brownies for My Bitches Harvey's, 500 Castro; 431-4278. 10pm-2am, $5. A dyke club featuring hip-hop and pop.
Change the Beat Madrone Lounge. 9pm-2am, free. Thug jazz and funk rock from around the world, layered with dirty instrumental beats. With rotating DJs and live musical guests.
Coco Rico Tunnel Top. 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJs Vanka and Don Bustamante and guests.
Da Showcase Club Six. 9pm-2am, $5. Local MCs and DJs hip-hop on and on till the break of dawn.
Drunken Monkey Cat Club. 9pm, free. Rock 'n' roll for inebriated primates like you.
The Headphone Mix Delirium. 10pm-2am, free. A rock 'n' roll party presented by Alabaster Adams and Miss Rye.
Hold Yr Horses Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am. Electro, no wave, '80s, '90s, hip-hop, disco, punk, synth pop, and more with DJ Rchrd Oh?!
Hoodies-N-Heels Double Dutch. 10pm-2am. Hip-hop, funk, and sucka-free soul with DJ Vinsol and special guests.
Levende Lounge 5pm-2am, free. Downtempo and deep house.
Lost and Found Make-Out Room. 9pm-2am, free. Deep and sweet '60s soul 45s with DJ Lucky and friends.
Monkey Funk Lingba Lounge. 8pm, free. Hip-hop and downtempo with Devlin and friends.
Next Level Beauty Bar. 10pm-2am, free. Hip-hop, dance rock, roller skate jam, rock 'n' roll, and post-punk.
Nickie's 9pm, $5. Middle Eastern remixes.
Phuturo Underground SF. 10pm-2am, $5. Some next-level shit with Rando, 4Real, Genome, Raise, Microphone, and MC Duh.
Return to Your Raices Voda. 9pm-2am. Salsa, merengue, electronic beats, and more.
Rock N Roll Tuesdays El Rincon. 8pm-2am. Live bands plus DJs.
Rock Out Karaoke! Amnesia. 7:30pm. With Glenny Kravitz.
Scenario Cellar, 685 Sutter; 441-5678. 10pm-2am. DJs Scotty Fox and MCD spin late '80s and early '90s hip-hop.
Shelter Underground. 9pm, $5. Drum 'n' bass, jungle, breaks, and more.
Soul Afrique John Colins, 90 Natoma; 543-BARR. 9pm-2am, free. R&B, soul, reggae, Latin, and soulful house with DJ Rascue and rotating residents Madison, Wizzkey, and Marcella.
Taboo Pink. 10pm-2am, $5. With David Harness and guests.
Toys Get Broken Ambassador Lounge, 673 Geary; 563-8192. 9:30pm-2am, free. DJs Vin Sol and LL Cool J spin at this *Versus* magazine release party. **SFBG**

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"Protest in Paris 1968: Photographs by Serge Hambourg"



ARRESTED PROTESTOR, PLACE DU PALAIS ROYAL (1968)

REVIEW While most Americans equate 1968 as the ground zero of political tumult in Chicago, New York City, and throughout the South, the revolutions that spread across Europe that year were of equal historical importance. Largely a reaction to the political asphyxiation of post–World War II policy and a much larger rejection of the feudal monarchist, industrial-capitalist, and communist regimes that had subjugated the masses for many years, the continent was suddenly positioned at the precipice of deconstruction. To paraphrase a Nietzsche epigram that appeared in spray paint frequently that year, Europe was discovering "the chaos inside to give birth to a dancing star."

The University of California, Berkeley Art Museum's "Protest in Paris 1968: Photographs by Serge Hambourg" relives and reveals this spirit through the incredible work of former *Le nouvel observateur* photographer Serge Hambourg. Capturing the protests that began in the suburbs of Paris in March of that year and quickly spread throughout the country by May, Hambourg's lens centers on the students, artists, and anarchists who swept up and down the Left Bank.

Some of Hambourg's photographs capture an air of comedy: one shows the very photogenic Nanterre student leader Daniel Cohn-Bendit shouting down the superannuated Surrealist poet Louis Aragon before a delighted crowd. Other photos — such as the image of a gas grenade shown in close-up before being thrown into a crowd — convey how quickly the protests degenerated into violence. As with the Parisian *nouvelle vague* auteurs, Hambourg redefines the city's streetscapes from the singular moments of Eugène Atget or Henri Cartier-Bresson as a kinetic intersection of bodies and machines — everything in the process of becoming. As the protests wound down and the Gaullists regained control, the photos depict a city picked clean of its history — a Pyrrhic victory for the government. **(Erik Morse)**

PROTEST IN PARIS 1968: PHOTOGRAPHS BY SERGE HAMBOURG

Through June 1. Wed., Fri.–Sun., 11 a.m.–5 p.m.; Thurs., 11 a.m.–7 p.m.

UC Berkeley Art Museum, 2626 Bancroft, Berk. $4–$8 (free first Thurs)

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Art listings are compiled by Duncan Scott Davidson. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks, page 18, for information on how to submit items to the listings. For complete listings, go to sfbg.com.

MUSEUMS

Cartoon Art Museum 655 Mission; CAR-TOON. Tues-Sun, 11am-5pm. $6, $4 students and seniors, $2 for ages 6 to 12, free for five and under and members. **"Farley's San Francisco Chronicles: A Salute to Phil Frank."** Retrospective of work by the creator of *Farley*. April 6-Sept 14.
Museum of Ancient Civilizations San Francisco State University, 1600 Holloway, Humanities Building, room 510; 405-0599. Mon-Fri, 11am-4pm. Free. **"Dynasty: The Ancestral Arts of China."** Ancestor portraits in both scroll paintings and sculptures. April 7-May 2.
San Francisco Museum of Modern Art 151 Third St; 357-4000. Mon-Tues, Fri-Sun, 11am-5:45pm; Thurs, 10am-8:45pm. $12.50, $8 seniors, $7 students, free for members and 12 and under (free first Tues; half price Thurs, 6-8:45pm). **"Diorama: A Rooftop Garden for SFMOMA."** Projection of the planned rooftop garden. April 3-Oct 26.

BAY AREA

Cantor Arts Center Lomita and Museum, Stanford University, Stanford; (650) 723-4177. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-8pm. **"Private and Public: Class, Personality, Politics, and Landscape in British Photography."** Works selected and written about by Stanford students. Through Sun/6.
Museum of Children's Art 538 Ninth St, Oakl; (510) 465-8770. Tues-Fri, 10am-5pm; Sat-Sun, noon-5pm. Free. **"Once Upon a Time: Children's Book Illustrators Then and Now."** Annual exhibit of current children's book illustrators alongside works created by the artists as children (reception Sat/5, 2-4pm). April 5-May 31.
Oakland Museum of California 1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm (first Fri, 10am-9pm); Sun, noon-5pm. $8, $5 seniors and students (free second Sun). **"Trading Traditions: California's New Cultures."** Photographs by Lonny Shavelson, commentary by Fred Setterberg, and sound design by James LeBrecht. Through Sun/6.

GALLERIES

OPENING

African American Center San Francisco Public Library, Main Library, 100 Larkin, third floor; 557-4400. Mon, Sat, 10am-6pm; Tues-Thurs, 9am-8pm; Fri, noon-6pm; Sun, noon-5pm. "San Francisco/Bay Area Homicide Quilt," quilt honoring victims of Bay Area homicides. April 7-June 7.
ArtHaus 411 Brannan; 977-0223. Tues-Fri, 11am-6pm. "City Lights," paintings by Carolyn Meyer and sculptures by Adam Kurtzman (reception April 10, 6-8pm). April 8-June 28.
Brian Gross Fine Art 49 Geary, fifth floor; 788-1050. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Convergence," new paintings by Ruth Pastine (reception Thurs/3, 5:30-7:30pm). April 3-May 17.
Café Royale 800 Post; 441-4099, www.cafer-oyale-sf.com. Mon-Thurs, Sun, 4pm-midnight; Fri-Sat, 4pm-2am. Large-scale photographs by Marshall Marice (reception Thurs/3, 8pm-midnight). Through April 26.

CONTINUES ON PAGE 44 ››

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FRIDAY NIGHTS @ the de Young

APRIL 4

CELEBRATE THE LIGHTING OF THE CHIHULY TOWER

5:00 p.m.–8:45 p.m. with live music and cocktails. Regular museum admission prices apply.

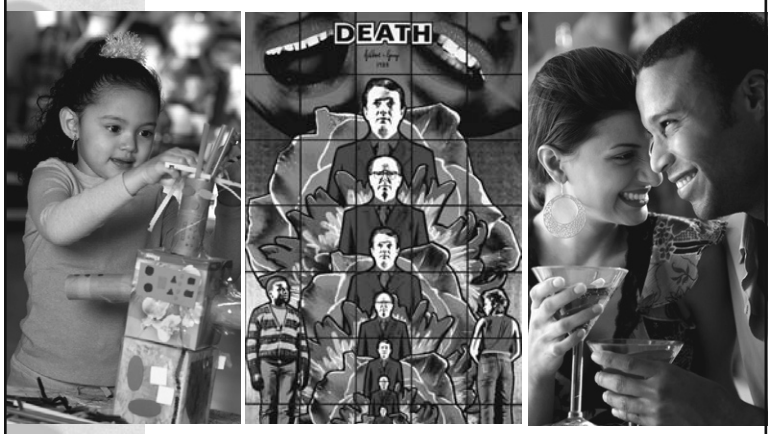
EXPERIENCE the lighting of glass artist Dale Chihuly's *Saffron Neon Tower* in the center of the Pool of Enchantment at 7:30 p.m. The *Tower* will stay through the run of *Chihuly at the de Young*, June 14 – Sept 28, 2008.

VIEW the special exhibition *Gilbert & George* where the artists put themselves at the center of their artwork. Identifying as living sculptures in art and daily life, they eliminate the distinction between artist and art.

LISTEN to *Three Vietnamese Poets: Nguyen Do, Hoa Nguyen, and Truong Tran* in celebration of the recently published anthology *Black Dog, Black Night: Contemporary Vietnamese Poetry.* This is in collaboration with the de Young Poetry Series, curated by Paul Hoover, Poet, Editor and Professor of Creative Writing at SFSU. Separate ticket required; purchase tickets for poetry series and galleries admission at www.museumtix.com.

BEHOLD the *Discarded to Divine.* This event debuts one-of-a-kind creations designed from recycled materials by local fashion designers and students to benefit the St. Vincent de Paul Society's programs.

DANCE to music by Von Iva and DJ Omar presented by Noise Pop.



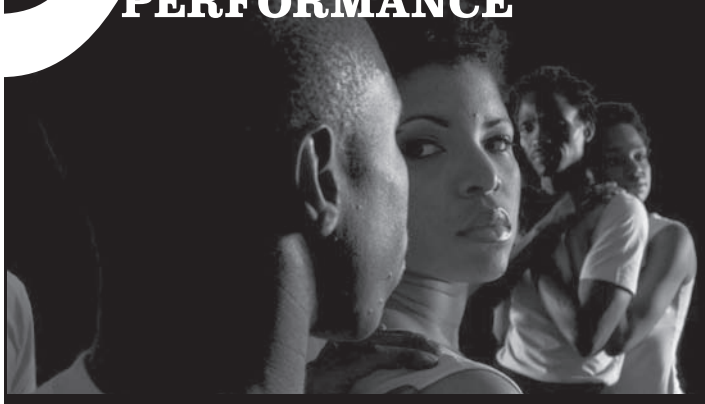
Middle: Gilbert & George, *"DEATH"* from *DEATH HOPE LIFE FEAR*, 1984. Image courtesy of the Tate Modern London. © Gilbert & George

de Young
Golden Gate Park ▪ San Francisco
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Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.

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PERFORMANCE



Bay Area Premiere!
URBAN BUSH WOMEN/COMPAGNIE JANT-BI CREATIVE EXCHANGE
LES ÉCAILLES DE LA MÉMOIRE (THE SCALES OF MEMORY)
Fri, Apr 4–Sun, Apr 6, 8 pm • Theater
$40 orchestra, $30 terrace; $34/$26 seniors, students & teachers
m $30/$23 YBCA Members

Don't miss this premiere in which artists from Africa collaborate with the children of the Diaspora on a work that explores the crossroads between culture and ethnicity, history and modernity.

The presentation of Urban Bush Women/Compagnie Jant-Bi is made possible in part by: Personality Hotels

RELATED EVENT
ARTIST InSIGHT: JAWOLE WILLA JO ZOLLAR IN CONVERSATION
Sat, Apr 6, 6:30 pm • Theater • FREE with performance ticket
Join us for a pre-show conversation with the founder and award winnng choreographer of Urban Bush Women.





EXHIBITIONS
CLOSING THIS WEEKEND!
ANNA HALPRIN: AT THE ORIGIN OF PERFORMANCE
An audio/visual celebration of the postmodern dance pioneer's work.

IN OUR FIRST FLOOR GALLERIES THRU JUN 29
THE WAY THAT WE RHYME: WOMEN, ART & POLITICS
Politically charged work by a new generation of women who speak loudly and clearly to the issues facing women right now.

Anna Halprin: At the Origin of Peformance was produced by the Musee D'Art Contemporain De Lyon, curated by Jacqueline Caux.

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GALLERIES

CONT››

Chandler Fine Art 170 Minna; 546-1113. Mon-Fri, 9am-6pm; Sat, 10am-5pm. Works by Jesse Allen (reception April 22, 6-9pm). April 8-May 30.
City Art Cooperative Gallery 828 Valencia; 970-9900. Wed-Sun, noon-9pm. "Green," group show (reception Fri/4, 7-10pm). April 2-26.
David Cunningham Projects 1928 Folsom; 341-1538. Thurs-Sun, 11am-6pm; and by appt. "Still Life," installation by Bernadette Cotter (reception Thurs/3, 6-9pm). April 3-May 10.
Dolby Chadwick 210 Post, suite 205; 956-3560. Tues-Fri, 10am-6pm; Sat, 11am-5pm. "Visitations," works by Alex Kanevsky (reception Thurs/3, 5:30-8pm). April 3-May 24.
871 Fine Arts 49 Geary, suite 235; 543-5155. Tues-Sat, 10:30am-5:30pm. "Paper Dreams," collages and assemblages by Sandra Ortiz Taylor. April 8-May 31.
Elins Eagles-Smith Gallery 49 Geary, suite 520; 981-1080. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. New paintings and works on paper by Ricardo Mazal (reception Thurs/3, 5:30-7:30pm). April 3-May 17.
Femina Potens Gallery 2199 Market; 217-9340, www.feminapotens.com. Thurs-Sun, noon-6pm. "Neu Wave Feminism," works by Rocksusto, Alicia DeBrincat, and Lex McQuilkin (reception Sat/5, 7-10pm). April 5-27.
Fifty24SF Gallery 252 Fillmore; 252-9144. Thurs-Fri, noon-7pm; Sat-Sun, 1-7pm. Works by Lucy McLauchlan; "Ceci n'est pas Graffiti," works by Slick (reception Thurs/3, 7-9:30pm). April 3-May 3.
Frey Norris Gallery 456 Geary; 346-7812. Tues-Sat, 11am-7pm; Sun, 11am-5pm. "Sorry," recent works by Jennifer K. Wofford and Christine Wong Yap (reception Thurs/3, 6-9pm). April 3-27.
Gregory Lind Gallery 49 Geary, fifth floor; 296-9661. Tues-Sat, 10:30am-5:30pm. "A Prompt and Perfect Cure," works by Will Yackulic. Through May 17.
Haines Gallery 49 Geary, fifth floor; 397-8114. Tues-Fri, 10:30am-5:30pm; Sat, 10:30am-5pm. "Partial Landscapes," works by Noah Wilson (reception Thurs/3, 5:30-7:30pm). April 3-29. "Riprap in Bronze," sculptures by Yoshitomo Saito (reception Thurs/3, 5:30-7:30pm). April 3-May 17.
Hayes Valley Market 580 Hayes; 846-7188. Wed-Sun, noon-7pm. "A Retro," paintings by Samm Hawley (reception Fri/4, 5-8pm). April 4-30.
Himmelberger Gallery 445A Sutter; 391-8383. Mon-Wed, Fri-Sat, 10am-5:30pm; Thurs, 10am-8pm. "Different Voices," sculptures, paintings, and watercolors by Oleg Drobitko (reception Sat/5, 4-6pm). April 5-May 31.
Lab 2948 16th St; 864-8855. Wed-Sat, 1-6pm. "Theory of Survival," collaboration between Taraneh Hemami and Iranian and Iranian-American artists. April 2-19.
Market Street Gallery 1554 Market; 290-1441. Tues-Wed, Fri-Sat, noon-6pm; Thurs, noon-8pm; Sun, noon-5pm. "Mythographics — A Point of Departure," works by Nina Binnington, Tatiana Lyskova, and Inna Razumova (reception Fri/4, 6-9:30pm). April 2-30.
Mark Wolfe Contemporary Art 49 Geary, suite 200; 369-9404. Tues-Fri, 10am-5:30pm; Sat, 11am-5pm. "8," paintings by Alessandro Busci (reception Thurs/3, 5:30-7:30pm). April 3-May 30.
Marx and Zavattero 77 Geary, second floor; 627-9111. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Considering Truth and Beauty," acrylic on canvas paintings by Patrick Wilson (reception Thurs/3, 5:30-7:30pm). April 3-May 10.
Mechanics' Institute Library 57 Post, fourth floor; 393-0100. Mon-Thurs, 9am-9pm; Fri, 9am-6pm; Sat, 10am-5pm; Sun, 1-5pm. "The Color of Spring," paintings by Jucivaldo Tavares (reception Thurs/3, 6-7:30pm). April 3-June 30. "After the Gold Rush: A 150-Year Photographic History of San Francisco's Mechanics' Institute," more than 80 photographs. Ongoing.
Melt Cafe 700 Columbus; 392-9290. Daily, 11am-10pm. "In Search of the Ordinary," photographs by Radio Free Clear Light (reception Thurs/3, 6pm). Through April 30.
Million Fishes 2501 Bryant; (510) 593-7139. Hours by appt. "Medicine," resident artists group show (reception Sat/5, 7-11pm). April 5-30.
111 Minna Gallery 111 Minna; 974-1719. Mon, Sat-Sun, by appt; Tues-Fri, noon-5pm. "Style Savage," new paintings by Vulcan (reception Thurs/3, 6pm). April 3-28.
Park Life 220 Clement; 386-7275. Daily, 11am-8pm. "We're Still Here But We Have Changed," paintings and drawings by Kill Pixie and Ryan Scott Shaffer (reception Fri/4, 7-10pm). April 4-May 5.
Public Glass 1750 Armstrong; 671-4916. Tues-Fri, 9am-6pm. Glass works by Helen Lee (reception and glass blowing demonstration Fri/4, 6-9pm). April 4-20.
Red Ink Studios 540 Stevenson; 437-9660. Thurs-Sat, 2-6pm. "Mash-Up," group show of collaborative ceramic pieces (receptions April 3 and 12, 7-10pm). April 3-27.
Robert Koch Gallery 49 Geary, fifth floor; 421-0122. Tues-Sat, 10:30am-5:30pm. "Broken Promised Land," large-scale color photographs by Shai Kremer (reception Thurs/3, 5:30-7:30pm). April 3-May 31.
Robert Tat Gallery 49 Geary; 781-1122. Tues-Sat, 11am-5:30pm; and by appt. "20th Century Masters," works by the great photographers of the 20th century, including Imogen Cunningham, Walker Evens, Ralph Eugene Meatyard, and Edward Weston. April 3-May 31.
SF Camerawork 657 Mission; 512-2020. Tues-Sat, noon-5pm. "Mike Brodie: The 2008 Baum Award for Emerging American Photographers," photographs; "Past Is an Image We Form in the Present," photographs by Pablo Pijnappel, Liz Steketee, and Melanie Willhide; "Your Lips Are No Man's Land But Mine," video works by Jenny Vogel (reception Thurs/3, 5-8pm). April 3-May 24.
Soap Gallery 3180 Mission; 920-9099. Hours by appt. "Pull Here to Get Everything You Want," works by Matt Gonzalez (reception Sat/5, 6-9pm). April 5-May 5.
Scott Richards Contemporary Art 251 Post, suite 310; 788-5588. Tues-Fri, 10am-6pm; Sat, 11am-5:30pm. "The Electric Image," works by Chris Kitze (reception Thurs/3, 5:30-7:30pm). April 3-30.
SomArts Cultural Center Bay Gallery 934 Brannan; 864-4120. Tues-Fri, 1-7pm; Sat, 1-5pm. "Tortilla Art for the 21st Century," prints on tortillas by Rene and Rio Yañez (reception Sat/5, 6-9:30pm). April 2-23. See Picks, page 18.
SomArts Cultural Center Main Gallery 934 Brannan; 864-4126. Tues-Fri, 1-7pm; Sat, 1-5pm. "Paintings Towards the End of Time: A Path to the Mayan Mysteries 2012," works by Carlos Loarca (reception Thurs/3, 5:30-8pm). April 3-24.
Triple Base 3041 24th St; 643-3943. Thurs-Sun, noon-5pm; and by appt. "Misfits," works by Todd Bura (reception Fri/4, 7-10pm). April 3-May 4.
A Woman's Eye Gallery Ebenezer Lutheran Church, 678 Portola; 681-5400. Fri, 5-8pm; Sat-Sun, noon-5pm. "Spring Through a Woman's Eye," photographs by Stacy Boorn, Deborah Hall, Chris Kibre, Alice Steele, and Janet Stock (reception Sun/6, noon-5pm). April 6-June 30.

BAY AREA

Buzz Gallery Mama Buzz Café, 2318 Telegraph, Oakl; (510) 465-4073. Mon-Thurs, 7am-9pm; Fri, 7am-10pm; Sat, 8am-10pm; Sun, 8am-9pm. Photographs by Diana Elliott and paintings by Marie Rich (reception Fri/4, 6-9pm). April 4-27.
Chandra Cerrito Contemporary 25 Grand, upper level, Oakl; 577-7537. Fri-Sat, 11am-2pm; and by appt. "Nature Study," works by Stephen Galloway, Sheila Ghidini, and Lawrence LaBianca (reception Fri/4, 6-9pm). April 4-May 24.
A Different Day Gallery 1233 Solano, Albany; (510) 868-4904. Fri, 3-7pm; Sat-Sun, 11am-6pm; and by appt. "The Spring Showers," group show (reception Sat/5, 3-6pm). April 5-May 31.
Frank Bette Center for the Arts 1601 Paru, Alameda; (510) 523-6957. Tues-Sat, 11am-7pm; Sun, 11am-5pm. "Alameda on Camera," group show of traditional, contemporary, and experimental photo-based works (reception Fri/4, 7-9pm). April 4-26.
Giorgi Gallery 2911 Claremont, Berk; (510) 848-1228. Wed-Sun, 11am-6pm. Japanese prints by Iwao Akiyama, Arie Furumoto, Hideo Hagiwara, Takahiko Hayashi, and Tanaka Ryohei; sculptures by Elizabeth Dante and Philip Schurman (reception April 12, 4-8pm). Through May 4.
Joyce Gordon Photography Gallery 406 14th St, Oakl; (510) 465-8928. Wed-Fri, 11am-7pm; Sat, 11am-6pm; Sun, noon-6pm. "Sol Show," photographs by Michael Johnson (reception Fri/4, 4:30-8:30pm). April 4-May 30.
Lucky Ju Ju Pinball Art Gallery 713 E Santa Clara, Alameda; www.ujuju.com. Daily, 9am-9pm. "Sacred Rose Family Circus," photographs of tattoo artists and their flash by Fred Speiser and David Wasserman (reception Fri/4, 6:30-10:30pm). April 4-May 31.
Mercury 20 Gallery 25 Grand, Oakl; (510) 866-8808. Fri-Sat, noon-3pm; and by appt. "Homeland," new works by Peter Honig and Charlie Milgrim (reception Fri/4, 6-9pm). April 4-26.
NoneSuch Space 2865 Broadway, second floor, Oakl; (510) 625-1600. Wed-Sat, 1-6pm. "Second Nature," paintings by Doron Fishman and Elizabeth Garsonnin (reception Fri/4, 6-10pm). April 4-26.
Oakland Frank H. Ogawa Plaza Next to City Hall, Oakl; www.stopwaste.org. "Junk Mail: From Debris to Design," creations using junk mail by Academy of Art students. April 7-25.
Oakopolis Creativity Center 447 25th St, Oakl; www.oakopolis.org. By appt. "Earth Days," works by Irene Imfeld, Andrew Kaluzynski, and Carrie Lederer (reception Fri/4, 7-10pm; closing reception May 2, 7-10pm). Through May 3.
Rowan Morrison Gallery 330 40th St, Oakl; www.rowanmorrison.com. Wed-Sat, 11am-6pm; and by appt. "I Know How You Feel Outside," mixed media paintings and works on paper by Michelle Huber (reception Fri/4, 6-10pm). Through May 3.

ONGOING

Academy of Art University Galleries 79 New Montgomery; www.academyart.edu. Mon-Fri, 9am-6pm; Sat, 9am-5pm. Works by Joshua J. Hursman, Chrystal Powell, Sydney Brown Tarman, Danielle Thomas, and Megan Wolfe (reception Thurs/3, 5:30-7:30pm). Through April 29. 625 Sutter; 274-2229. Mon-Fri, 8am-5pm; Sat, 10am-5pm. Paintings by Hyeonggon Kim (reception Thurs/3, 5:30-7:30pm). Through April 29. 688 Sutter; 346-4549. Mon-Fri, 9am-6pm; Sat, 9am-5pm. "Fresh Mess," group painting show (reception Thurs/3, 5:30-7:30pm). Through April 29.
African American Art and Culture Complex 762 Fulton; 922-2049. Mon-Sat, noon-5pm. "Americans Who Tell the Truth," portraits by Robert Shetterly and works by Bay Area middle and high school students. Through Sun/6.
ARTworkSF 49 Geary, suite 234; www.artworksf.com. Tues-Sat, noon-5:30pm. "Meta Pop," group show (reception Thurs/3, 5:30-7:30pm). Through April 26.
Crown Point Press 20 Hawthorne; 974-6273. Tues-Sat, 10am-6pm. "Rocker II," sculptures, drawings, and prints by Nathan Oliveira. Through Sat/5.
Fort Gallery 83B Wiese; 240-2220. Mon-Thurs, noon-6pm; and by appt. "Rising Water Will Lift All Boats or The Spiritual Proletariat," works by Zach Houston. Through Sat/5.
Gensler 2 Harrison, suite 400; 433-3700. By appt only. "perFORMance," works by Genea Barnes, Carol Nelson Ceres, Rafael Landea, and Angelo Mesisco. Through Fri/4.
John Pence Gallery 750 Post; 441-1138. Mon-Fri, 10am-6pm; Sat, 10am-5pm; and by appt. "Florals," group show of floral still life paintings. Through Sat/5.
Micaëla 333 Hayes; www.micaela.com. Mon, by appt; Tues-Sat, 11am-7pm; Sun, noon-5pm. "Digital Delay," digital media by Gerald Cannon, paintings by Jenna North, videos by David Yun. Through Sun/6.
Newmark Gallery 251 Post, no 412; 392-3692. Wed-Sat, 12:30-7:30pm; and by appt. "Cities on the Water," new paintings by Anthony Holdsworth (reception Thurs/3, 5:30-7:30pm). Through April 19.
Queen's Nails Annex Gallery 3191 Mission; 648-4564. Fri-Sun, noon-6pm. "Ukrainian Citizens and Strangers," group show (video presentation Fri/6, 6-8pm). Through April 13. "The Mythologists," works by Steven Brown and Sung Yoon Kang. Through April 26.
Rena Bransten Gallery 77 Geary; 982-3292. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. Recent photographs by Candida Höfer; "Optimism (If You Want It)," sculptures by Ian McDonald. Through Sat/5.
Scott Nichols Gallery 49 Geary, suite 415; 788-4641. Tues-Sat, 11am-5pm; and by appt. "Brett Weston: A Visual Journey (1925-1980)," retrospective; "Small Wars," works by An-My Lê. Through April 25.
Sculpturesite Gallery 201 Third St, suite 102; 495-6400. Tues-Wed, Fri-Sat, 10am-6pm; Thurs, 10am-8pm; and by appt. "Narratives," sculptures by Susannah Israel, Nina Lyons, Andrew Meyers, and Matthew Zupnick. Through Sat/5.
Stephen Wirtz Gallery 49 Geary; 433-6879. Tues-Fri, 9:30am-5:30pm; Sat, 10:30am-5:30pm. "New York, Mont St. Michel, Guilin, Chausey," photographs by Michael Kenna (reception Thurs/3, 5:30-7:30pm). Through April 26.
Steven Wolf Fine Arts 49 Geary, suite 411; 263-3677. Tues-Sat, 11:30am-5:30pm. "Mount Analogue," banners and drawings by John Dugger (reception Thurs/3, 5:30-7:30pm). Through April 26.
White Walls 835 Larkin; 931-1500, www.whitewallssf.com. Tues-Sat, noon-7pm. "Solo Flight," new works by Mike Davis. Through Sat/5.

BAY AREA

Addison Street Windows 2018 Addison, Berk; (510) 981-7546. Daily, 24 hours. "Impressions on Paper," works by six local printmakers. Through Fri/4.
Expressions Gallery 2035 Ashby, Berk; (510) 644-4930. Wed-Sat, noon-5pm; and by appt. "Lines, Patterns, and Textures," group show. Through Fri/4.
Mills College Art Museum 5000 MacArthur Blvd, Oakl; (510) 430-2164. Tues, Thurs-Sat, 11am-4pm; Wed, 11am-7:30pm; Sun, noon-4pm. "Antithesis," 2008 senior thesis exhibition group show (reception Sun/6, 3:30-5:30pm). April 2-20.
O'Hanlon Center for the Arts 616 Throckmorton, Mill Valley; 388-4331. Tues-Sat, 10am-2pm; and by appt. "It's Not Easy Being Green," juried group show. Through April 30. SFBG

stage



Dennis Lehane's shady characters (played by actors including, from left, Kate Del Castillo, Phillip K. Torretto, Will Springhorn Jr., Stacy Ross, and Louis Parnell) meet for intrigue in *Coronado*'s bar at the edge of Middle America. | PHOTO BY ZABRINA TIPTON

Tumbleweed noir

In his first play, Dennis Lehane mines dark mysteries in flyover country

By Robert Avila
› a&eletters@sfbg.com

In a humble Southwestern bar tended by a chatty waitress (Lorraine Olsen), three pairs of customers on the edge of nowhere discuss the past and future with a certain growing desperation. *Coronado*, though the title of the play, isn't exactly the setting. It's one of the up-and-coming towns in the area, referred to in passing as not a bad place to be — something to aspire to, maybe. In other words, Coronado is the goal, the ideal, or the bit of luck perennially nearby — a mock-up El Dorado just off the interstate.

This one, at least, comes from a writer who knows what he's doing. Dennis Lehane's reputation as a novelist of the hard-boiled genre, including sordid redemption tales like 2002's *Mystic River* (HarperTorch), makes the subject matter of his first play a promising enterprise. In SF Playhouse's able if uneven West Coast premiere (the play debuted in New York in 2005), *Coronado* unfolds intriguingly, in gritty but witty dialogue heady with a whiff of destiny or doom. If the past plays constant companion to the three couples warming the Naugahyde booths and barstools in Lehane's barroom noir, it's worked so cunningly into the plot and mise-en-scène that it starts to take on the unmistakable air of fate.

By the end of the first act, you begin to get some idea of what these people have in common, besides proximity to Coronado. Finding out is half the fun. For Gina (Kate Del Castillo) and Will (Will Springhorn Jr.), the couple in the booth stage right (and officemates turned adulterers), the hyperbole of cooing love talk gives way to a deadpan decision to do away with her husband, who's also his boss (invigoratingly played with good 'ol boy verve by Phillip K. Torretto). Meanwhile, in the booth opposite, a psychiatrist (Louis Parnell) and his fidgety, chain-smoking, drink-slugging patient (Stacy Ross) discuss their own illicit affair in less than professional, rather threatening terms. And upstage by the bar, recently released convict Bobby (Chad Deverman) has a cool one with his old man (Bill English), a desperate character with a killer's grin who'd seriously like to know where Bobby stashed the plump diamond they heisted together before Bobby took two bullets to the head and landed in the pen.

With less rigor and poetical imagination than Denis Johnson but more compassion and insight than, say, the Coen brothers, Lehane's noir crime mystery weaves from these strands a psychological and existential tale that begins to read, with effortless dark humor, like a modern-day frontier exegesis. But as the barroom and its endless country vista transforms in the second act to a barren field haunted with evil deeds and irrevocable acts (the moody sets skillfully realized by Bill English), the drama meanders despite the coming together of various narrative threads over the weighty specificity of a single plot of earth.

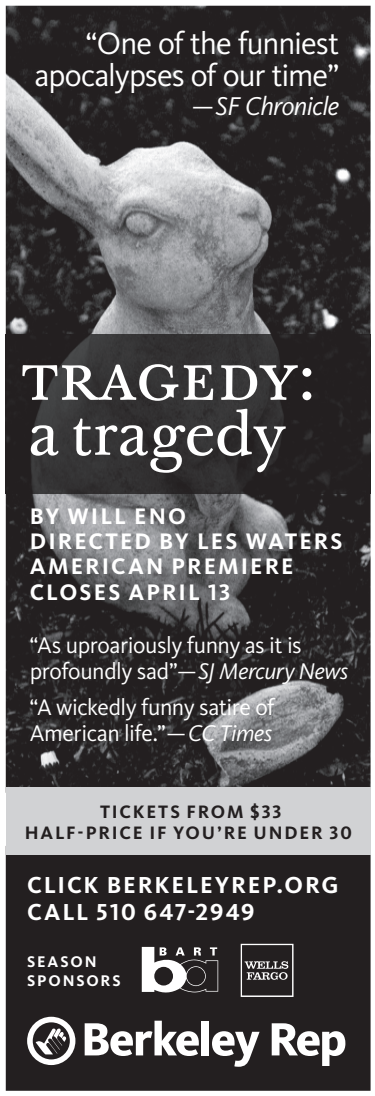
Lehane's Southwestern setting doesn't offer the same familiarity and depth of scene that come with his New England–based thrillers, which may contribute to the waywardness here. Director Susi Damilano keeps the pace lively and the performances from her strong cast focused throughout, but one can't help feeling that the heaviness is a bit forced, the thematic seriousness kind of lightweight.

Still, Damilano's cast helps make the going worthwhile. Del Castillo and Springhorn deliver admirably complex, intense performances. English takes on the part of Bobby's father with infectious glee, a wild-eyed ferocity glinting just behind the expansive machismo of his bar-side manner. He and Deaverman share some of the play's more tense, tripwire moments.

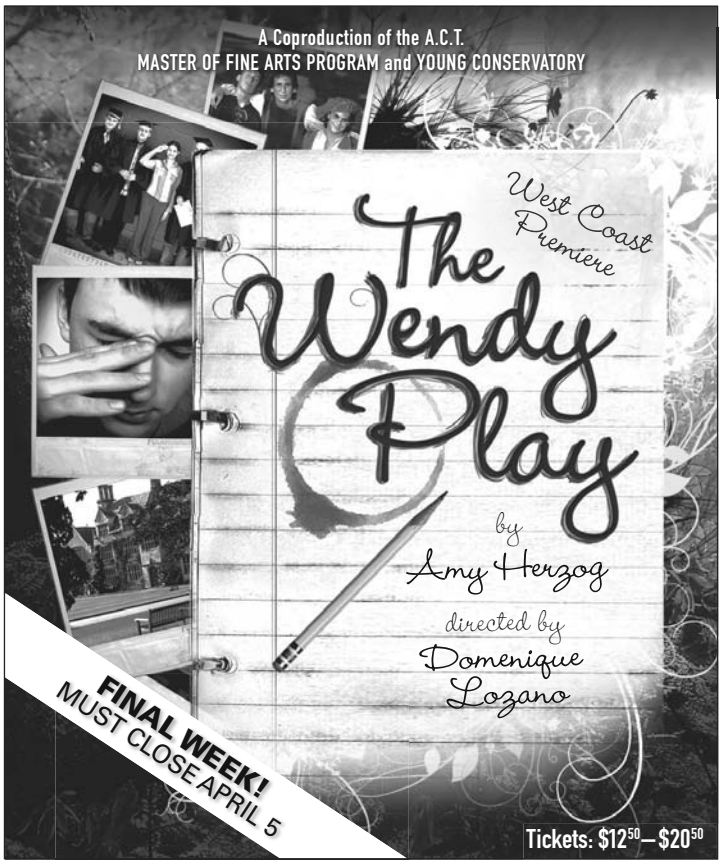
At the same time, Bobby's worried reiterations concerning his psychopathic father — in flashbacks with girlfriend Gwen (a vivacious Rebecca Schweitzer) that set up for us the bungled heist as well as the blood-quenched well of emotional turmoil between father and son — seem overdone. The Bobby and Gwen story, meanwhile, barely compels. More moving is the resolution achieved between patient and shrink, as Ross and Parnell transition gracefully from fearfully menacing one another to divulging secrets and vulnerabilities and, finally, offering each other small but meaningful gestures of support.

Like a tipsy raconteur, Lehane's morality tale starts to lean heavily on the bar by the end, with a graveside breakdown that is too predictable and sentimental to really grab us. Then again, the denouement back in the old barroom itself (by now grown quite familiar if not familial) has a certain low-key classical appeal. **SFBG**

CORONADO
Through April 26
Wed–Sat, 8 p.m. (also Sat, 3 p.m.),
$20–$38
SF Playhouse, 533 Sutter, SF
(415) 677-9596, www.ticketweb.com





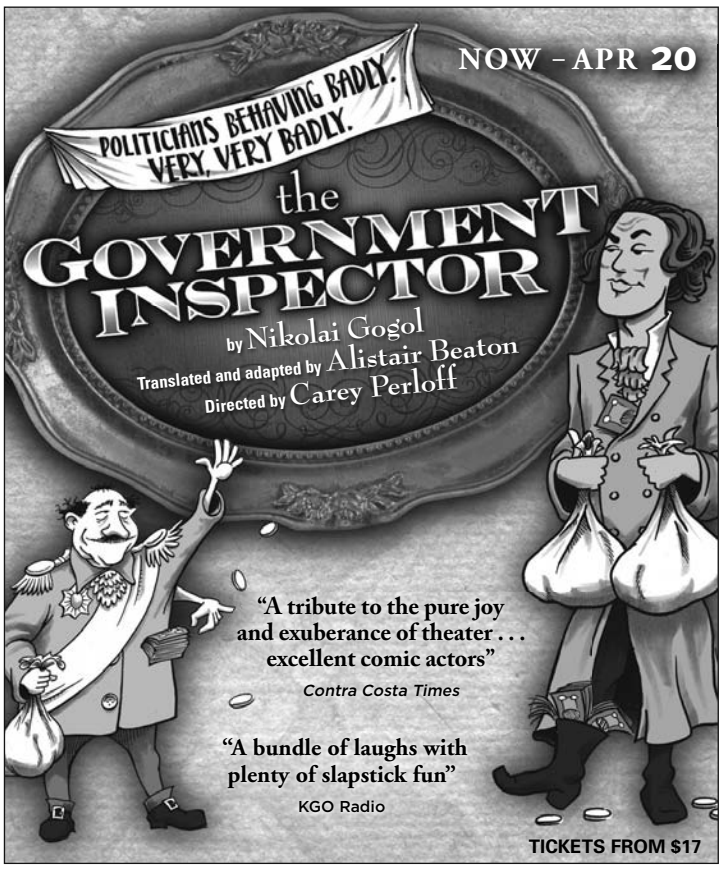


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Complexions Contemporary Ballet



PHOTO COURTESY OF THE MARIN CENTER

PREVIEW It's about time. This Saturday, Complexions Contemporary Ballet is finally making its Bay Area debut. The company is 14 and travels all over the globe, from Israel to New Zealand. Founded by former members of Albert Ailey American Dance Theater Dwight Rhoden and Desmond Richardson, the company started out small, primarily with duets Rhoden created for himself and Richardson. In the Bay Area, Rhoden's work has been seen most often during the Ailey company's yearly gigs. In 2002, the Oakland Ballet (then under the leadership of Karen Brown) debuted his *Glory Fugue* to much acclaim. Meanwhile, Richardson, a principal guest artist of American Ballet Theater, is mesmerizing in whatever capacity he chooses to perform. In the Bay Area he is best known for the title role in San Francisco Ballet's filming of *Othello.* Today, Rhoden is a hot item in musical theater, film, video, and jazz, as well as ballet and modern dance. Complexions's 20-odd dancers continue to focus most of their endeavors on the prolific Rhoden's choreography, which favors speed, angularity, and the kind of power attacks even a William Forsythe could admire. As performed by Complexions, the pieces showcase forceful dancers who draw their perspectives from a wide variety of backgrounds — both artistic and cultural. The program for this one-night stand includes a solo by Ailey dancer Abdur-Rahim Jackson; the rest of the program is entirely by Rhoden and features the recent *Dear Frederic* (2007), an homage to Chopin, and honors Marvin Gaye with the closer *Chapters Suite* (2007), which Rhoden peopled with a fabulously eclectic mix of street characters. **(Rita Felciano)**

COMPLEXIONS CONTEMPORARY BALLET Sat/5, 8 p.m., $25–$40. Marin Veterans' Memorial Auditorium, 10 Avenue of the Flags, San Rafael. (415) 499-6800, www.marincenter.org

Stage listings are compiled by Deborah Giattina. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Giattina, and Nicole Gluckstern. See Picks, page 18, for information on how to submit items to the listings.

THEATER

OPENING

American Bar and **Last Call** Stage Werx Theatre, 533 Sutter; 1-800-838-3006, www.brownpapertickets.com. $25. Opens Thurs/3, 8pm. Runs Thurs-Sat, 8pm. Through April 26. Harley Brown's Cafe presents a world premiere of two one-acts set in bars.
hotshot Mama Calizo's Voice Factory, 1519 Mission; 1-800-838-3006, www.guerrillarep.org. $10-15. Opens Thurs/3, 8pm. Thurs-Sat, 8pm. Through April 26. Three San Franciscan men share a common bond of crystal meth addiction in the world premiere of Terrence Beswick's play performed by Guerilla Rep.
The Maids SF Playhouse, 533 Sutter; www.ticketweb.com. $17-22 (half-price on preview night). Previews Fri/4, 8pm. Opens Sat/5, 8pm. Wed-Sat, 8pm; Sun, 2pm. Through April 26. Tom Bentley directs dudes Scott Nordquist and Lewis Heathcote in Jean Genet's class-conscious play about two sisters/lovers/servants.
Manners and Civilty Boxcar Playhouse, 505 Natoma; 776-1747, www.boxcartheatre.org. $12-24 sliding scale. Opens Thurs/3, 8pm. Runs Thurs-Sat, 8pm. Through April 12. Boxcar Theatre premieres Nick A. Olivero's one-act thriller and stages it with two other shorts.
Monkey Room Magic Theatre, Fort Mason Center, bldg D, Marina and Buchanan; 441-8822, www.magictheatre.org. $20-45. Previews Sat/5, 8pm; Sun/6, 2:30pm; April 9-11, 8pm. Opens April 12, 8pm. Runs Wed-Sat, 8pm; Sun, 2:30 and 7pm. Through May 4. In Kevin Fisher's new play, a researcher goes to great lengths to find a vaccine for HIV before her funding runs out.
Riches Phoenix Theatre, 414 Mason; 239-4928, www.tripleshotproductions.org, www.phoenixtheatresf.org. $20. Opens Fri/4, 8pm. Runs Thurs-Sat, 8pm; Sun, 2pm. Through April 26. For their first production, Triple Shot performs in Lee Blessing's play about a marriage gone wrong.
Strange Travel Suggestions Marsh Studio Theater, 1074 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. $15-35 sliding scale. Opens Thurs/3, 8pm. Runs Thurs-Sat, 8pm. Through April 26. Jeff Greenwald spins tales from his travels abroad.
Twilight Zone V — The Plays Dark Room Theater, 2263 Mission; 401-7987, www.darkroomsf.com, www.brownpapertickets.com. $15. Opens Fri/4, 8pm. Runs Fri-Sat, 8pm; Sun, 3pm. Through April 20. Impossible Productions returns to the fifth dimension.

BAY AREA

Caroline, or Change Mountain View Center for the Performing Arts, 500 Castro; (650) 903-6000, www.theatreworks.org. $25-61. Previews Wed/2-Fri/4, 8pm. Opens Sat/5, 8pm. Runs Tues-Wed, 7:30pm; Thurs-Sat, 8pm; Sun, 7pm. Additional shows April 12 and 19, 8pm. Matinees April 16 and 13, 2pm. Through April 27. TheatreWorks performs Tony Kushner's blues, gospel, and Motown musical about an African American woman working as a maid in the South during the '60s.
Future Me Berkeley City Club, 2315 Durant, Berk; (510) 436-5085, www.theatrefirst.com. $23-28 ($10 for previews). Previews Thurs/3, 8pm. Opens Fri/4, 8pm. Runs Thurs-Sat, 8pm; Sun, 3pm. Through May 4. TheatreFirst presents the US premiere of Stephen Brown's play about forgiveness and second chances.
The Trojan Women Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, www.auroratheatre.org. $40-50 ($28 for previews). Previews Fri/4-Sat/5 and April 9, 8pm; Sun/6, 2pm. Opens April 10, 8pm. Runs Wed-Sat, 8pm; Sun, 2 and 7pm. Through May 11. Barbara Oliver, artistic director of the Aurora Theatre Company, reimagines the Greek classic starring Ellen McLaughlin, an early *Angels in America* Angel.
Turn of the Screw California Conservatory Theatre, 999 East 14th St., San Leandro; (510) 632-8850. Call for price. Opens Thurs/3, 8pm. Runs Thurs-Sat, 8pm (except now show April 17 and 24); Sun, 2pm (except no show Sun/5). Through April 27. Jeffrey Hatcher adapts the Henry James thriller in this production.

ONGOING

The Book of Liz Custom Stage, Off-Market Theaters, 965 Mission; 1-800-838-3006, www.custommade.org. $15-25.Extended run: Wed-Sat, 8pm. Through April 26. Four actors of Custom Made Theatre Company bring the many characters of David and Amy Sedaris's comedy to life in a rendition directed by Christopher Jenkins.
Comedy of Errors Buriel Clay Theatre, 762 Fulton; 762-2071, ext. 1, 1-800-838-3006, www.brownpapertickets.com. $20-25. New opening night Fri/4, 8pm. Fri-Sat, 8pm; Sun, 3pm. April 13. The African American Shakespeare Company performs in William Shakespeare's comedy.
Coronado SF Playhouse, 533 Sutter; 677-9596, www.ticketweb.com. $20-38 ($65 opening night gala). Wed-Sat, 8pm (also Sat, 3pm). Through April 26. In Dennis Lehane's thriller, a girl and diamond go missing, a psychiatrist has an illicit affair with a patient, and a couple plot a murder. See "Tumbleweed noir," page 45.
Encore Judy New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. $20-28. Fri-Sat, 8pm; Sun, 2pm. Through April 12. Connie Champagne performs as Judy Garland.
Fences Lorraine Hansberry Theatre, 620 Sutter; 474-8800, www.lhtsf.org. $22-36. Thurs-Sat, 8pm; Sun, 2pm. Through April 20. August Wilson reportedly called Lorraine Hansberry Theater one of the best interpreters of his work, and it's easy to see why in this graceful and powerful production of Wilson's 1987 Pulitzer Prize–winning drama about the life and family of garbage man Troy Maxson in 1950s Pittsburgh. Artistic director Stanley E. Williams has assembled another fine cast — led by an outstanding Alex Morris in a revelatory turn as Troy — with staging dependably meticulous and astute throughout. A former star hitter for the Negro Leagues who was too old to play for the majors by the time baseball was finally integrated, Troy harbors deep distrust and resentment for a system that unjustly checked his talent along with a bitterness that poisons his relationship with son Cory (Axel Avin Jr.), a possible college football star, and wife Rose (a radiant Elizabeth Carter), who suffers from Troy's restless affair with another woman. Wilson's trademark blending of dramatic realism and a dreamlike symbolism was never more aptly encapsulated than in the title image, corresponding to a literal backyard fence Troy builds with his son's reluctant labor as well as the ambiguous emblem it becomes for the fences dogging Troy's life, fences he once defeated as a homerun hitter, fences that kept him from fulfilling his potential, fences he has since been building around himself and his family. (Avila)
Flaming Sin: London's Grand Guignol Hypnodrome, 575 Tenth St; 377-4202, 1-800-838-3006, www.thrillpeddlers.com, www.brownpapertickets.com. $20 ($69 for "shock box" seats). Fri-Sat, 8pm. Through May 3. Thrillpeddlers' latest bloodbath features the United States' premiere of a recently discovered play that Noel Coward wrote for London's Grand Guignol Company.
The Government Inspector American Conservatory Theater, 415 Geary; 749-2228, www.act-sf.org. $14-82. Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. No matinee April 9. Through April 20. Local comedic performers star in Nikolai Gogol's comedy about corrupt Russian bureaucrats in a new adaptation by Alistair Beaton.
LUV Actors Theatre of SF, 855 Bush; 345-1287, www.actorstheatresf.org. $10-30. Extended run: Wed-Sat, 8pm. Through May 3. The action gets silly in Murray Schisgal's absurd comedy about three associates in the throes of existential despair.
The Pandora Experiment EXIT Stage Left, 156 Eddy; 673-3847, www.theexit.org. $12-20. Fri-Sat, 8pm. Through April 12. Remounting last summer's show for the second time, writer-performer Christian Cagigal moves his evening of theater magic — or is it magic theater? — to a larger stage set with

the homey detritus of what seems a vaguely spooky den. Music boxes, small and delicately embroidered pouches, tiny toy cars that run (or stop, anyway) all by themselves, and a hauntingly poised antique porcelain doll in a rocker are a few of the more prominent fixtures in Cagigal's shop of wonders. He presents them with a genial mixture of suave assurance and giddy excitement, as if some attention-hungry, Ritalin-ready inner child were due at any moment to burst through the showman's dapper demeanor. Cagigal's feats of prestidigitation and mind reading — dastardly clever in conception and confoundingly smooth in execution — keep his audience riveted and actively engaged for two 45-minute acts. As an attempt to blend the interactive ceremonies of the traditional magic act with the full range of theatrical performance, however, *The Pandora Experiment* is an admirable trial case that never coheres. Only at the end, when we learn something of the fascinating genealogy of the performer and the intriguing items arrayed in the room, does the potential for a séancelike meld of dramatic circumstance and expert conjuring make its presence convincingly felt. (Avila)

Rapunzel New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. $10-15. Sat-Sun, 2pm (also Sat, 4pm). Max Bush adapts the Brothers Grimm fairy tale.

The Student Gypsy Eureka Theatre, 215 Jackson; 255-8207. $22-38. Thurs-Fri, 8pm; Sat, 6pm; Sun, 3pm. Through April 13. The 42nd Street Moon players perform Rick Besoyan's musical about a young girl abducted by a band of gypsies.

Thrill Me: the Leopold and Loeb Story New Conservatory Theatre Center, Walker Theatre, 25 Van Ness; 861-8972, www.nctcsf.org. $22-40. Opens Wed/2, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through May 4. Stephen Dolginoff bases his play on the true story of two young Chicago law students who became known as the "thrill killers" in 1924.

Tings Dey Happen Marsh, 1062 Valencia; 826-575, 1-800-838-3006, www.themarsh.org, www.brownpapertickets.com. $15-35. Thurs-Fri, 8pm; Sat, 8:30pm. Through April 19. Working with director and veteran solo performer Charlie Varon, Dan Hoyle remounts his powerfully etched human-scale impression of the scope of oil politics in Nigeria as he discovered it during a 10-month trip in 2005 as a Fulbright scholar. Without benefit of costume or scenery and with merely an atmospheric sound design (courtesy of David Hines) and some key lighting shifts (done by Patti Meyer), Hoyle plays more than 20 characters based on people he met and interviewed. Affecting the pidgin English that is the lingua franca of Nigeria and smoothly transitioning through various postures and demeanors, Hoyle re-creates his reception as a white American sore thumb. We travel with him widely, from stops at the United States embassy and local bars frequented by expat oil workers to the territory of dozens of militia groups at war with the state and one another for the liberation of the delta and a share of the oil money. There's a certain admirable audacity in Hoyle's Nigeria project, not just in his fearless reconnaissance of deeply troubled waters but in his willingness to boldly assume the voices and personae of ordinary Nigerians, to step inside their perspectives and encourage his American audiences to follow. The play's two hours could stand trimming and focusing. Nevertheless, Hoyle's work brings a burgeoning talent to a still woefully neglected subject that is both absorbing in its dramatic complexity and urgent in its political import. (Avila)

The Wendy Play Zeum Theater, Yerba Buena Gardens, Fourth St. and Howard; 749-2228, www.act-sf.org. $15.50-20.50. Wed/2-Sat/5, 7:30pm (also Sat, 2pm). Students from American Conservatory Theater's Master of Fine Arts program and Youth Conservatory perform in Amy Herzog's semi-autographical play about a teacher at a summer theater youth camp.

What Mama Said about "Down There" Our Little Theater, 287 Ellis; 928-4060, www.celebrateclitoris.com. $15-25. Thurs-Sat, 8pm. Ongoing. Sia Amma performs her solo show about the problems moms have talking to their daughters about sex.

BAY AREA

Midsummer Night's Dream Center Repertory Company, 1601 Civic Dr., Walnut Creek; (925) 943-7469, www.centerrep.org. $15-40. Wed, 11:30am and 7:30pm; Thurs-Sat, 8pm; Sun, 2:30pm (except April 20, 7:30pm). Additional show April 26, 2:30pm. Through April 26. The company performs William Shakespeare's comedy set in a fairy-inhabited woods.

Mrs. Warren's Profession The Ashby Stage, 1901 Ashby, Berk; (510) 841-6500, ext. 303, www.shotgunplayers.org. $22-25. Thurs-Sat, 8pm; Sun, 5pm. Through April 27. Shotgun Players perform the George Bernard Shaw turn-of-the-century comedy about a prostitute and her educated daughter.

A Streetcar Named Desire Marin Theatre Company, 397 Miller, Mill Valley; 388-5208, www.marintheatre.org. $30-50. Tues and Thurs-Sat, 8pm; Wed, 7:30pm; Sun, 2 and 7:30pm. Additional matinees April 5 and April 19, 2pm. Through April 20. Tennessee Williams characterizes the fall of Dixie through the relationship of a dysfunctional couple in this Pulitzer Prize–winning play first staged in 1947.

The Taffetas Lesher Center for the Arts, 1601 Civic Dr., Walnut Creek. (925) 295-1400, (925) 943-7469, www.diabloactors.com. $20-25. Fri-Sat, 8:15pm; Sun, 2:15pm. Additional shows April 10, 8:15pm, and April 12, 2:15pm. Through April 12. The Diablo Actors' Ensemble perform in a muscial about a female quartet in the 1950s.

Tragedy: A tragedy Berkeley Repertory Theatre's Thurst Stage, 2025 Addison, Berk; (510) 647-2949, www.berkleyrep.org. $13.50-69. Wed, 7pm; Tues and Thurs-Sat, 8pm (also Sat, 2pm); Sun 2 and 7pm. Through April 13. Les Waters directs an American premiere of Will Eno's tragicomedy about your average, run-of-the-mill apocalypse. A title like *Tragedy: a tragedy* has, you might think, promises to keep. According to New York playwright Will Eno, whose previous works include 2004's *Thom Pain (based on nothing)*, tragedy will out, even in the tragedy business. Scattered over the Thrust Stage at the Berkeley Rep, where the play enjoys its sharp American premiere, stand three garrulous TV reporters. As the scene unfolds, it's clear this is a special news day, in fact one long day's journey into perpetual night. The sun is missing — overdue or something — and apparently not coming back. It's the kind of catastrophic event unfolding in real-time that musters all the energies, ego, and élan of the news professionals. It's what they train for: the unending crisis that calls for unending comment, a filibustering of fate. But Eno's very funny play - featuring an enjoyable, expert ensemble and deftly directed by Les Waters — is no political tract. It instead remains, like his babbling newscasters, precisely vague about everything — all the better in the play's case to sneak up on the sensation and insight hiding behind the minutely, fleetingly particular. Maybe tragedy, it suggests, is already tautology, since we're born into it, and every peaceful little moment that brushes us so lovingly also whispers demise. (Avila)

Wishful Drinking Berkeley Repertory Theatre, Roda Stage, 2015 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. $27-69. Call for schedule. Extended run: Through April 12. Shortly after taking the stage, Carrie Fisher gets the ugly business about the gay Republican party operative who died in her bed of an overdose out of the way: "He didn't die in the saddle." Phew! But that is one of only a few indiscretions not attributed to the 51-year-old actress and author. Her tabloid life — from the exploits of her famous parents (Eddie Fisher and Debbie Reynolds), to her failed marriage with folk singer Paul Simon, to her well-documented stints in rehab and the loony bin — has left little to public imagination. Rest assured, Fisher reveals much that managed to elude the press — like what George Lucas had her wear under her Princess Leia gown — in a gossipy string of tales that begins with her birth and works in everything from Samuel Johnson references to pot jokes. Frequently, under Tony Taccone's direction, she pulls out audience members to help her demonstrate important matters, such as how the Leia buns don't flatter anyone. Quite orally fixated, she rarely speaks without simultaneously smoking, sipping on Diet Cokes, or snacking. All the while, she paces the living room set with a backdrop of a huge crooked window that doubles as a video screen into Fisher's past. It's hard to spot the point in this refreshingly unpreachy tell-all. What I learned is that Fisher is wickedly funny and undaunted to stand before all of us simply as herself. (Giattina)

DANCE

Jess Curtis/Gravity Counterpulse, 1310 Mission; 626-2060, 1-800-838-3006, www.jesscurtisgravity.org, www.counterpulse.org. $18-20. Thurs-Sat, 8pm. In this program Jess Curtis partners with Maria Francesca Scaroni for *Symmetry Study #7* (2007) and members of Croi Glan Dance perform *Asymmetrical Tendencies*.

Push Dance Company Dance Mission Theater, 3316 24th St., 505-5628, www.pushdance.org. $12-20. Fri, 7pm; Sat, 8pm; Sun, 5pm. Raissa Simpson curates and directs a program of contemporary dance, *Short Stories*, with guest choreographers Marina Fukushima and David Herrera.

Strange Fact Dance Company Garage, 975 Howard; 885-4006. $10-20. Wed-Thurs, 8pm. The troupe performs to original songs and in compelling scenery in *LandEscape*.

Urban Bush Women/Compagnie Jant-Bi Creative Exchange Yerba Buena Center for the Arts, Theater, 700 Howard; 978-2787, www.ybca.org. $26-40. Fri-Sun, 8pm. The all-female Bush Women and all-male Jant-Bi collaborate for a contemporary African dance, *Les écailles de la mémoire* (The scales of memory).

BAY AREA

Complexions Contemporary Ballet Marin Veterans' Memorial Auditorium, 10 Avenue of the Flags, San Rafael; 499-6800, www.marincenter.org. $25-40. Sat, 8pm. See picks box.

Gamelan Sekar Jaya Julia Morgan Center for the Arts, 2640 College, Berk; (925) 798-1300, www.juliamorgan.org. $14-18. Sat, 8pm. The gamelan and dance troupe from Bali perform. See picks box.

PERFORMANCE

"Beyond Victims and Villains" Little Theatre, Creative Arts building, SF State Campus, 1600 Holloway; 338-1341, theatre.sfsu.edu. Free. Fri-Sat 7 and 9pm; Sun, 2:30 and 5pm. The program features plays by student writers with disabilities.

"Comedy, Darling" Edinburgh Castle, 950 Geary; 885-4074. $10. Wed, 8pm. Mary Van Note hosts a variety show of comedy, burlesque, and music featuring this month Kevin Camia, Matt Champagne, The Fancy Dan Band, Kiss Que C'est, Brendan Lynch, and Justin McClure.

"First Draft!" Off-Market Theaters, 965 Mission; (925) 408-8540, www.synergy-theater.com. $5-10. Fri, 10pm. Ongoing. Improv group Synergy Theater performs two-act plays from audience suggestions.

Golden Gate Men's Chorus Vanguard Properties, 2501 Mission; 668-4462, www.ggmc.org. $60. Sun, 2pm. The group gives an intimate performance mixed with food and wine.

"Marga's Funny Tuesdays" Harvey's, 500 Castro; www.myspace.com/margasfunnytuesdays. Free (one drink minimum). Tues, 9pm. Through April 29. Marga Gomez hosts a gay comedy showcase in the Castro featuring this week Ali Mafi.

"Nato Green's Iron Comic" Make-Out Room, 3225 22nd St; www.sfsketchfest.com. $8. Fri, 8pm. Host Nato Green instructs comedians, Jimmy Gunn, Kevin O'Shea, Kurtis Matthews, Justin McClure, and Nico Santos to perform in the live game show event.

Playwrights' Center of San Francisco Off-Market Theaters, Custom stage, 965 Mission; 820-3206, www.playwrightscentersf.org. $5-10 sliding scale. Tues, 7:30pm. The Playwrights' Center presents a staged reading of *For All the Babies Fathers* by Molly Rhodes.

PianoFight's "ShortLived" Off-Market Theaters, 965 Mission; www.pianofight.com. $15-20. Opens Fri/4, 8pm. Runs Fri-Sat, 8pm. Through June 28. PianoFight runs a three-month playwrighting competition in which the audience gets to score each piece.

Pocket Opera Legion of Honor, 34th Ave. and Lincoln; 972-8930, www.pocketopera.org. $20-37. Sat, 2pm. Through April 12. The local small and accessible opera company takes on Handel's *Xerxes*.

"Wood!" Garage, 975 Howard; 885-4006, www.975howard.com. $10-20 sliding scale. Fri-Sat, 8pm. Black Stone Ensemble and others give a cabaret tribute to '50s cult film director Ed Wood.

Norman Zelaya Galería de la Raza, 2857 24th St; 826-8009, www.galeriadelaraza.org. $5-10 sliding scale. Sat, 8pm. Back from a cosmic journey, the writer performs *Out the Black Hole*, with cartoonist-poet Jaime Crespo and others as guests.

BAY AREA

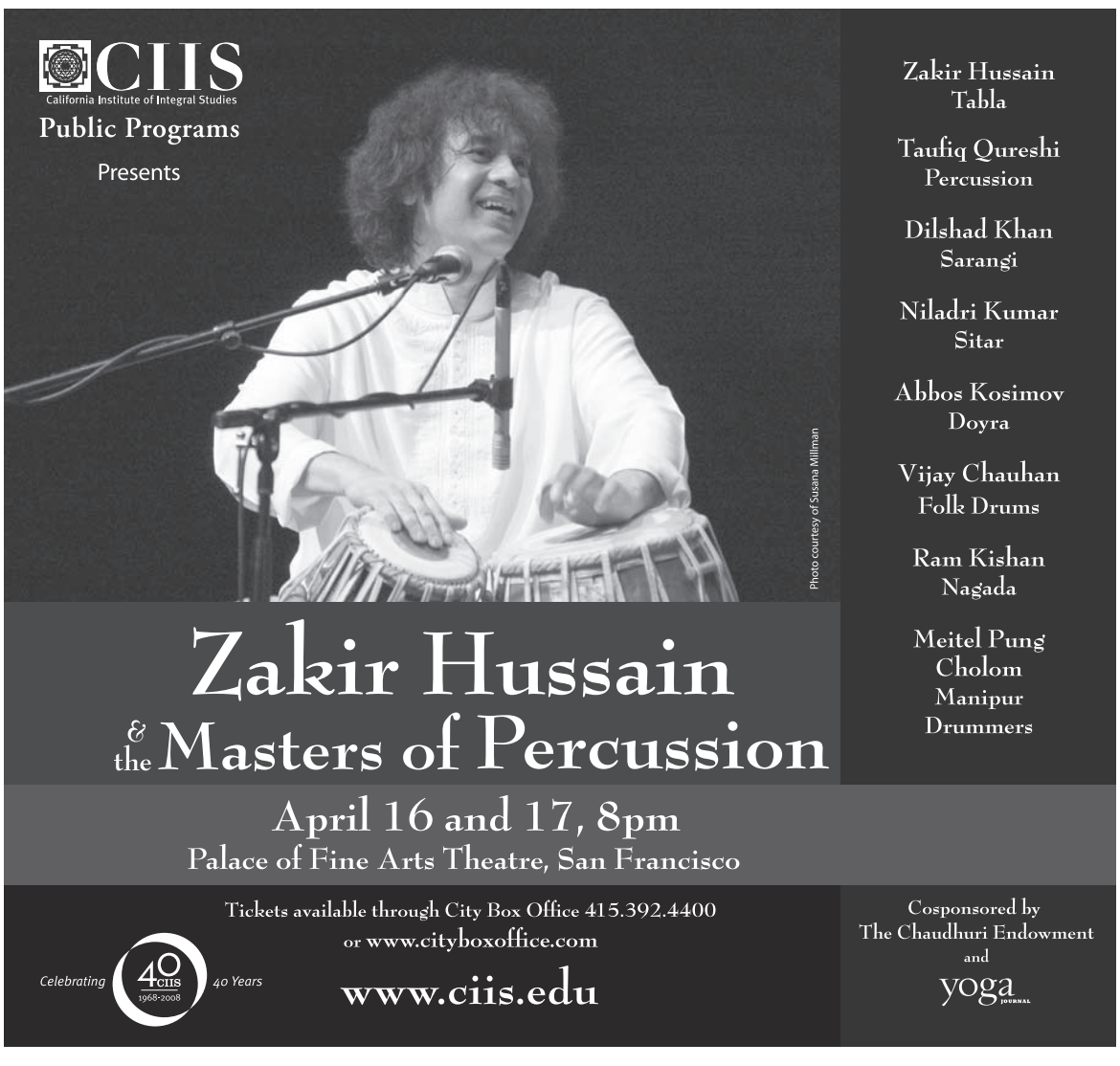
Anything Goes Chorus First Congregational Church, 2501 Harrison, Oakl; www.ellenrobinson.com. $15. Sat, 7:30pm. Ellen Robinson conducts the ensemble in a performance of jazz, pop, Broadway, and folk favorites.

Burlesque 'n Brass Cafe Van Kleef, 1621 Telegraph, Oakl; (510) 763-7711, www.cafevankleef.com. $10. Thurs, 9pm. The jazz band performs with burlesque troupes Hot Pink Feathers and Blue Bone Express.

Chris Rock Paramount Theatre, 2025 Broadway, Oakl; www.paramounttheatre.com. $45.50-75.50. Thurs-Sat, 7:30pm. The outspoken political satirist and stand-up comedian performs.

Sweet Honey in the Rocks Zellerbach Hall, UC Berkeley Campus, Telegraph and Bancroft, Berk; www.calperformances.net. $24-46. Sat, 8pm. The choral and percussion ensemble perform *Indaba!*

Target Teen One Acts Festival Berkeley Rep School of Theatre, Nevo Education Center, 2071 Addison, Berk; (510) 647-2974, www.berkeleyrep.org. $6-12. Fri-Sat, 8pm; Sun, 2pm. Through April 12. Local youth perform in shorts written and directed by other teens. **SFBG**



dance music theater
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Arlo Guthrie
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Zellerbach Hall $24, $38, $52

In 1967, folk singer, musician, and composer Arlo Guthrie penned the cultural touchstone, "Alice's Restaurant," a bitingly satirical protest against the Vietnam War draft, and two years later, he appeared at the seminal Woodstock music festival. Guthrie has since often toured the world, but has rarely performed alone since those Woodstock days. Now he hits the road solo, playing the piano, six-and twelve-string guitar, harmonica, and a dozen other instruments, with hilarious tales and anecdotes woven seamlessly into his performance.

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Author Scott Simon, and The Windy City
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April 12, 10 AM – Noon:
At the Freight & Salvage Coffee House, 1111 Addison Street in Berkeley
Sue Miller, author of The Senator's Wife
Joshua Raoul Brody, filling in for Mike Greensill
And More! More! More!

April 19, 10 AM – Noon:
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Tin Cup Serenade
The Extraordinary Mike Greensill
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Friday Nights at the de Young



PHOTO OF BRENNA DEAN BY TERU YOSHIDA

PREVIEW Museums typically aren't popular with the young weekend clubbing crowd. But in an effort to attract exactly those folks, the de Young Museum will stay open late on Friday, April 4. Well, actually, they'll be open until 8:45 p.m., but it's the thought that counts.

The highlight of the evening will be an exclusive sneak peek at the second annual "Discarded to Divine" fashion design project. Local designers, students and professionals, will take a stab at rejuvenating old donated clothing. At least 50 percent of the materials used for the garments must come from discarded items from the St. Vincent de Paul Society; accordingly, all proceeds from the auction, which takes place later this month during Fashion Week, will benefit the organization.

Continuing in the theme of previews, famed glassblower Dale Chihuly will, around nightfall, illuminate a 40-foot neon tower he constructed in the museum's Pool of Enchantment. Chihuly will have his (much smaller) pieces on display inside the de Young and the Legion of Honor starting on June 14. His inspired glasswork entangles spirals of all shapes and sizes to create delicate structures odd enough to be straight from a Dr. Seuss book.

To complete the museum's transition into a hip nightclub, Noise Pop will present DJ Omar (the founder of Popscene) and local dance-punk trio Von Iva. For those less inclined toward dancing, the usual Friday night poetry reading begins at 7 p.m. The museum's café will have a special dinner menu and host-free cocktail bar. This is definitely not the museum you went to for a field trip in eighth grade. **(Alex Felsinger)**

FRIDAY NIGHTS AT THE DE YOUNG Fri/4, 5– 8:45 p.m. $6–$10. De Young Museum, 50 Hagiwara Tea Garden Dr., SF. (415) 750-3600
www.famsf.org/deyoung

Events listings are compiled by Duncan Scott Davidson. See Picks, page 18, for information on how to submit items to the listings.

WEDNESDAY 2

"America's Most Eligible Gay Bachelor" Fluid Ultra Lounge, 662 Mission, SF; (415) 615-6888. 9pm-midnight, free. The *Guardian*'s culture maven, Marke B., tells me he won't be attending this throwdown. Over 250 hot, eligible (for what? The draft?) gay hunks under one swanky roof and Marke B. isn't going to be there? Throw in a wet jockstrap and martini-drinking contest and I think he'll be there.

"Environmental Degradation: Who's to Blame and What Can Be Done?" World Affairs Council, 2nd floor auditorium, 312 Sutter, SF; (415) 293-4600. Noon, $5-15. Personally, I've driven through Canada on the way to Alaska, and it's as close to a majestic, unspoiled wilderness as I'm likely to ever see. Nonetheless, when I hear the words "Who's to blame?", my knee-jerk response is: "Blame Canada!" Maybe James Gustave Speth, cofounder of the Natural Resources Defense Council, will have an alternative viewpoint at this lecture.

THURSDAY 3

"The Creative Mind: Brain Degeneration and the Growth of Artistic Expression" Robert Mahley Auditorium, Gladston Institutes, 1650 Owens, SF; (415) 734-2080. 5:30pm, free. Lennart Mucke and Bruce Miller, two medial doctors, will team up with Deborah Aschheim, the artist-in-residence at the University of California San Francisco Memory and Aging Center, to discuss the research findings about how degenerative diseases like Alzheimer's and dementia affect creativity.

FRIDAY 4

"Cuba Without Fidel: What Does the Future Hold?" Galería de la Raza, 2857 24th St, SF; (415) 431-1918. 7-9pm, $5. Let me guess on this one: no more 1950s Chevrolets or people selling a Coke bottle's full of gas for 20 bucks? If you squint, far into the future of post-Castro Cuba, into the glittering strip malls of an island vacation paradise for wayward chalkies everywhere, you can almost see the soccer moms playing volleyball on the white sand beaches. Bay of Pigs Resort Beach Club, here I come!

SATURDAY 5

"From Stonehenge to Shadow Puppets to Electric Works" Bernal Bubbles, 397 Cortland, SF; 821-9530. 10pm, free. Richard Lang, writer, visual artists, and one of the minds behind the Electric Works gallery and printmaking studio will be delivering this lecture in the hip, brainy Laundromat Bernal Bubbles. How he's getting from Stonehenge to Shadow Puppets to an art gallery is anyone's guess ... maybe you could smoke a couple of bowls and see if you can beat him to it: "Oh, wait — Dude! Dude! I know this part!"

MONDAY 7

"The Deadliest Lies: The Israel Lobby and the Myth of Jewish Control" Jewish Community Center of SF, 3200 California; (415) 292-1233. 8pm, $10. Abe Foxman, director of the Anti-Defamation League, lets the uninformed in on this little secret: the world isn't run by a secret cabal of old Jewish bankers who eat babies. Seriously.

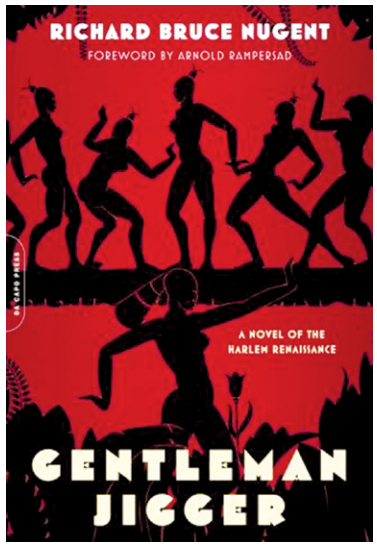
TUESDAY 8

"Beijing Olympics and Human Rights: Challenges Ahead" San Francisco Public Library, 100 Larkin, SF; (415) 252-1750. 3-5pm, free. This panel discussion will raise the question: just what can be done about China stomping all over Tibet, now that the sponsorship cash has already been paid out? All the United States megacorps want a crack at the Chinese market, no matter how many Tibetan skulls get cracked in the process. **SFBG**

Outlaw representation

Richard Bruce Nugent's *Gentleman Jigger* sprawls forward

By Kandia Crazy Horse
> a&eletters@sfbg.com



I love Dick and I cannot lie. I am of course referring to my Chocolate City homeboy Richard Bruce Nugent — who was never called "Dick," but was outfitted with "Paul Arbian" and other choice names by his friend, rival, and fellow Harlem/Negro Renaissance leader Wallace Thurman. Nugent, who died impoverished but grand in 1987, has been one of my abiding heroes since childhood. But with the rediscovery and publication of *Gentleman Jigger* (Da Capo Press, 332 pages, $18), in which Nugent names and reclaims his uptown good and hard times from speakeasies to sidewalks, the youngest Harlem Renaissance genius truly ceases to be a cipher.

I first read about Nugent at age 10, in David Levering Lewis's epic study *When Harlem Was in Vogue* (Penguin, 1989). A provocative iconoclast and bon vivant, Nugent — who'd had the nerve to live past 27 and even be a vital raconteur during his sunset-and-threadbare years — enjoyed a meteoric ascent into the flux of my prepubescent consciousness. My Nuge was clearly brilliant, and a proto–rock star due to the mere rumor of his gay lit landmark from 1926, the short story "Smoke, Lilies and Jade." Though raised sheltered in Washington, DC's Adams-Morgan black bohemia of the 1980s, I inchoately got that the Harlem Renaissance was the official coming out of black queer radical subculture — a coming out linked to Nugent's historic meet-cute with Langston Hughes at one of DC salon hostess Georgia Douglas Johnson's "Saturday nighters."

Having followed a trajectory similar to Nugent's leap from DC to NYC, I still find him inspiring. His *Gentleman Jigger* reads eerily, stunningly, as if it were written about a black blogospheric bohemia that continues to wrestle with the ish Hughes laid out in his famed 1926 essay "The Negro Artist and the Racial Mountain." Although Nugent appears to have been scooped (possibly ripped off) in defining *le tout* fashionable Harlem by his prematurely dead and duskier podnuh Thurman, he almost lived to witness the emergence of such latter-day inheritors of his vision as poet Essex Hemphill and cultural critic Ernest Hardy.

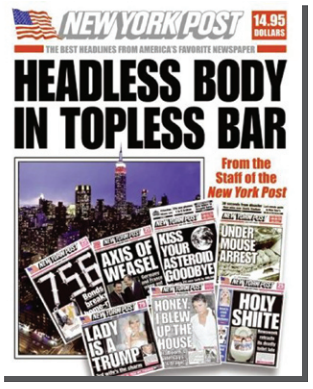
Editor Thomas Wirth, who maintains a Nugent Web site and worked on Duke University Press's 2002 Nugent collection *Gay Rebel of the Harlem Renaissance*, has done us all a great service by unearthing and recollating Nugent's masterful *roman á clef*. It's an intriguing, nudge-winky funhouse that holds a mirror to the New Negritude milieu circa 1927 while presenting a flipside to the Niggerati Manor events captured in Thurman's 1932 *Infants of the Spring* (Northeastern). With its wit, passion, racial skullduggery, fearless self-analysis, and an arch framing of uptown/downtown creative types fit to rival Ann Douglass's nonfiction '20s Manhattan history *Terrible Honesty* (Farrar, Straus and Giroux), *Gentleman Jigger* pulls off the shroud of dilettante-ism that obscured Nugent for decades. Twentieth-century sexual revolt was not always about a Revue Négre pickaninny and her bananas — or a notorious Englishman's liver lips. It was also the province of dangerous minds with a will to political or social activism.

In *Gentleman Jigger,* at a soirée held by Serge Von Vertner, Nugent's alter-ego Stuart Brennen holds forth: "Oh, I always sprawl," he declaims. "Sprawling is a Negro art. Else you might never know I was one. Appearances are so deceitful, and that would never do. So I merely flaunt a trademark."

If that ain't a postmortem fit for the post-Basquiat, post-Gnarls, Black Renaissance 3.0 era, then I don't know what is. SFBG

speed reading

THE DEATH OF THE CRITIC
By Rónán McDonald
Continuum
160 pages
$21.95
Rónán McDonald notes that upon hearing his book's Roland Barthes–inspired title, people assume he is celebrating the death of so-called (and often self-deemed) experts. *The Death of the Critic*'s jacket image mordantly plays off this assumption — one might think the contents were a fictive, rather than nonfiction, whodunit. Those who look beneath the red-and-black color scheme will discover McDonald has penned a passionate four-chapter eulogy for a practice that he believes can be reborn. His reference points are United Kingdom–centric, and in this newspaper critic's opinion, he could go beyond name-dropping certain populist writers with vernacular voices to engage with their ideas as seriously as he does those of scholars. But in a pair of core chapters — about critical value, and science and sensibility — McDonald's phrasing and historical erudition are as sharp as the bloody knife on the cover. **(Johnny Ray Huston)**



HEADLESS BODY IN TOPLESS BAR
By the staff of the *New York Post*
HarperEntertainment
191 pages
$14.95
Probably the greatest headline ever written (outside of *The Onion*) is the title of this book, a collection of *New York Post* zingers that prove no news is above mockery ("Al-Qa-ught: Cops catch five London bombers") and that a good pun never gets old ("NO KWAN DO: Michelle threatens to quit Games"). The cover artwork, reproduced with full-page treatments for notable efforts, is worth mentioning, such as the "755: Bonds breaks home-run record" cover, which illustrated the feat by spelling out "755" with syringes. Divided into chapters by subject (politics, celebrities, mafia, etc.) *Headless Body* is well worth reading through in one sitting before stashing in the john for future, random-page chuckles. **(Cheryl Eddy)**





food + drink

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Delectable Spanish touches and a near-biblical wine list light up the cozy inner reaches of CAV.
GUARDIAN PHOTO BY RORY McNAMARA

The big dig

By Paul Reidinger
› paulr@sfbg.com

You could, if you were inclined, step into CAV Wine Bar & Kitchen and do nothing but drink wine. The establishment opened on mid-Market in 2005 as a wine bar, after all, and the wine list is so extensive that it's actually presented as a bound volume. I've seen less impressive Bibles. But you could also, if you were inclined, step into CAV and eat food while not drinking wine, and you wouldn't necessarily think you were missing out. Of course, the people at CAV don't want you to sunder food and wine, since the whole point of the restaurant is to bring them together — with wine first among equals, for once. But it's a tribute to chef Michael Lamina's kitchen that the wine-friendly food can stand on its own. This is a nice corollary to one of my own cherished postulates: that many food-friendly wines are quite good on their own.

The name suggests a certain Iberian romance. It falls just one letter short of *cava*, the Spanish word for Spanish sparkling wines made in the *méthode champenoise* and also for "dig," with an implication of caves and candlelight. There is no dinner quite so atmospheric as one held in a candlelit underground chamber at a winery — and unfortunately CAV isn't underground. It is narrow and deep, though, with a zigzag floorplan and a large multilight window at the very back of the rear dining room. The view through that window is of the famous alley where Zuni Café (which is next door) used to do its charcoal grilling nearly 30 years ago.

And the food does have its Spanish touches. The wine-friendly cuisines tend to come from the wine-producing parts of the globe, and this means, heavily, the Mediterranean basin and its California cousin. But we mustn't forget Germany, which produces many lovely, if floral, white wines and some reds too — not to mention spaetzle, the butter-fried noodle squiggles that, in CAV's rendition ($6) are so delicious that we actually asked for seconds, long after we'd run out of other dishes we might have spooned the spaetzle alongside. Spaetzle would go very nicely with some grilled bratwurst, but at CAV it also makes a fine starter or share plate or just a little something extra to fill in the corners.

As for Spanish accents: we noted them in baby octopi ($13) expertly braised (meaning neither mushy nor tough) in a smoked-paprika broth littered with shavings of fennel root and fried chickpeas. Smoked paprika is possibly the most distinctive of the Spanish flavorings, whether in the cured pork sausage called chorizo or in a seafood dish, as here.

There was also a Castilian note in a salad of arugula leaves ($9), tossed with sections of satsuma mandarin oranges, almonds, shavings of Zamorano cheese (a hard, Parmesan-like sheep's-milk cheese produced on Spain's central plateau), and saba, a balsamic vinegar–like dressing. (Bear in mind that Italy and Spain spent centuries ruling parts of each other.)

In keeping with CAV's wine-bar roots, portions are not huge, and even the big plates, such as beef tenderloin ($25), are on the modest size. But for any number of reasons, this is fine; it helps restrain both expense and gluttony, it encourages exploration and sharing, and it tends to keep food and wine in balance. The tenderloin, a boneless but juicy piece of meat, had been pan-roasted to the rare side of medium rare, plated in a pool of jus-like marrow foam (foam! reports of its death have been greatly exaggerated) beside little heaps of blanched haricots verts and black trumpet mushrooms, then topped with a purée of caramelized onion. Earthy would be a succinct description of this dish; also autumnal — perfect in a city of eternal autumn.

Not all the culinary influences are Mediterranean-derived nor otherwise associated with the lands of wine. We came across a plate of sashimi ($9) made from tai snapper (a sea bream from New Zealand), arranged atop a set of kohlrabi-stuffed spring rolls that looked like Tiparillos, and, for some color, slivers of kumquat and squirts of arugula puree. Beer would have been fine here, but so was a small glass of Schmelz grüner veltliner. (As is the case at several other wine-intensive spots around town, wines by the glass are available as 2.5 ounce tastes or 5 ounce glasses. Two cheers for sobriety.)

Desserts were startlingly good and not pricey by recent standards. There was a sniff of disdain from across the table at the prospect of a butterscotch tartlet ($7.50), since there are those who don't care for butterscotch. I'm not one of them; I've always responded to what seems to me to be a simple and irresistible blending of vanilla into caramel. The creamy butterscotch filling of the tartlet was that, yes, but it also had ... liquor breath! Someone had discreetly spiked it with Scotch whisky, and eating it was like giving a peck on the cheek to a boozy but lovable old aunt on Christmas Eve.

The chocolate–peanut butter cookies ($5 for three) arrived on the wings of higher expectations, and they did not disappoint. They resembled Oreos, except with an intense peanut-butter mousse as a filling rather than the sugary white stuff in the commercial kind. And as if that weren't enough, the kitchen threw in a bonus: a scattering of candied peanuts, like peanut brittle without the brittle. We dug that. **SFBG**

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The water cure

The recently launched campaign against bottled water in restaurants — Food and Water Watch's "Take Back the Tap" program (www.takebackthetap.org) — makes a number of sensible points, most of which have to do with the drastic wastefulness of bottled water. Bottled water has to be bottled, typically in plastic vessels (whose manufacture uses 17.6 million barrels of oil a year in the United States alone, according to FWW); those bottles then have to be shipped — more fossil fuel used, who knows how much? — and disposed of once they're empty. Recycling is a noble ideal, but FWW says 86 percent of our plastic water bottles end up in landfills. Many of the rest can be found in urban gutters, along with the dead leaves.

But this is only part of the story. Of course bottled water is a socioeconomic affectation in this country; it's an aping of a European practice that isn't completely irrational in the old country, where there is a long tradition of waterborne illness and where many large cities still take their municipal water supplies from heavily used rivers. If you've ever drunk a glass of tap in Berlin, you know it's not Evian.

These exigencies don't apply here. But we've certainly been told, through relentless advertising, that bottled water is chic and somehow more healthful. Bottled water can be branded, and branding is a powerful instrument of class identity, whereas tap water is a public resource, practically free, and didn't Ronald Reagan convince us a generation ago that if it was public it was probably bad? Even if municipal water doesn't give you cholera, it won't confer social standing on you either, not the way a bottle of Voss will.

Tap water in this basic sense is part of the commonweal, the public square, which free-market evangelists have spent several decades trying to cut up and sell off to private interests. Doubtless there are those who would charge us for breathing if they could figure out how. This is why choosing tap over bottled in a public setting is a statement of political as well as environmental awareness. We're mad as hell, and we're not going to drink it anymore!

Suggestion to restaurants: don't even tell patrons you have bottled water, if you do. Treat it like tobacco: legal but neither preferred nor promoted. Maybe those who insist on bottled water should be obliged to join the smokers outside.

Paul Reidinger
› paulr@sfbg.com

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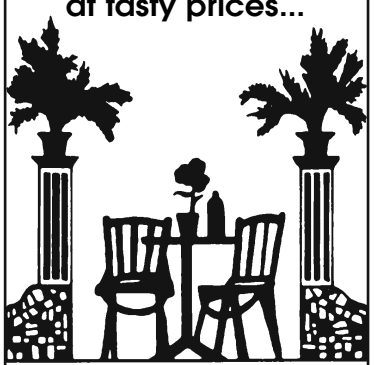
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Poetry

By L.E. Leone
› le_chicken_farmer@yahoo.com

CHEAP EATS We took the board outside and, like any other civilized wine-country people, we ate our cheese and our bread. We sipped our wine out of jelly jars, and it was cheap shit. Birds. Frogs. Crickets. The redwood trees catch fire in the sunset, and the pink peach blossoms and the white cherry ones glow a little after like phosphorescent stars on a teenager's bedroom ceiling.

The Jungle told a childhood story about worms, gathering them for his uncle, who, for show, would grill them on the barbecue. There were three of us: him, me, and this visiting friend of his from Bumfuck, Wash.

"So I get how it is that we return to the soil," I said. "But how exactly is it that we come *from* the soil?"

They looked at me. It was almost dark. In private, I had been wondering this since I was six. Geologically, biologically, *ill*-logically, I had wondered. Becoming worm shit seems pretty easy. The reverse blows all sorts of fuses for me. Not to quote myself, but I put it best 20 years ago, in a song: "I can make a dead cow into steaks but how can I make a live one out of stew?" People danced. Nobody answered the question.

Now seemed like as good a time as any to ask again. The Jungle is one of my go-to conversationalists and thinkers. We've spent many hours together, in vans, trying to wrap our verse-chorus-verse-chorus brains around just such concertos, and worse, like where to eat in Nebraska.

His friend had gleaming eyes, bushy eyebrows, and a long beard. Not quite white, his hair was nevertheless Einsteinian in length and spirit. *And*, turns out, his brother-in-law is a physicist. Thus was he able to explain to me, in lay-chicken-farmer terms, the law of conservation of energy: there's only so much stuff, it says, he said, and stuff can turn into other stuff, but nothing new gets created.

"Are you trying to give me writer's block?" I said.

He said he was not. He said something turns into something, but nothing does not. He might as well have been dancing.

Behind me, in the coop, my chickens were unwinding toward sleep, which is an audible process, like a car engine ticking as it cools. They kind of buzz, and whir. Then nothing. After a day of scratching, pecking, and bathing in dirt, eating bugs, stones, grass, and oyster shell, they deserve the few feet of elevation the roost provides for the night.

In the morning they will lay their eggs. Which kind of answers my question right there. For chickens. For humans, we will need to add poetry. My mom and dad, to the best of my knowledge, did not eat bugs or grit or take dust baths. In fact they were pretty annoyingly hygienic. At least at the time. Always changing my diapers and sloshing me in the tub, baptizing me, making me go to church and shit. As if to say: You are *not* dirt! You are *not* dirt! And other such poems and prayers. Maybe what's needed is not the addition of poetry, so much as the subtraction of it.

Yes! You know how I know? Because after the chickens were eaten — the ones on the grill, not the roost — we wiped our mouths and went inside, drank more wine, and Einstein said, "OK, I have heard both of you perform before. How about if I read you my poetry?"

This, for someone who's been through Catholic school and, worse, *graduate* school, for someone steeped in prayer then poetry, poetry workshops, and poetry readings ... this should have been a horror-movie moment, the Jungle and I looking at each other with wide, terrified eyes, the music chopping, screeching, swelling. *May I read you my poems?* Life had honed me to cut my wrists, or his, at the thought of it.

Instead I was thrilled, delighted, honestly *honored* that my slanty, woodsy, slightly witchy shack should hostess an impromptu after-dinner poetry reading. And that was when I knew that the transformation, this me-in-the-making, was finally, impossibly, complete: I really *am* a fucking chicken farmer, ain't I?

My new favorite restaurant is Green Chile Kitchen, and my new favorite thing is pozole, or posole. No matter how you spell it, it's hominy, it's chicken, it's onions and cilantro, it's soup, and it's spicy. And that all adds up to I'm drooling all over the keyboard, just to type it. This is New Mexican style stuff, with an emphasis on red or green chiles, or "Christmas," which is both. Check it out: cheap, and damn good! SFBG

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film

When life gives you lemons, make and market a lemony drink that unites bulbous-nosed drinkers and prim sober types. Such are the lessons of the hand-tinted 1964 Czech horse opera *Lemonade Joe* (left and center), where the Eastern Bloc goes western with dandified flair. Before Tom Cruise bought United Artists, it brought the Bergman romps of Woody Allen's 1975 *Love and Death* (top right) and the tiptoed brodowns of 1961's *West Side Story* (bottom right) into movie houses. You know, dark palaces such as the Castro Theatre, which is presenting a greatest-hits tribute to the company.



The joy of cowboys

The children of Marx and Kolaloka ride horseback with *Lemonade Joe*

By Matt Sussman
> a&eletters@sfbg.com

"The western has not so much died as fragmented," declared *New York Times* critic A.O. Scott in a think piece last year about Hollywood's latest incarnations of the genre. Citing Sergio Leone's spaghetti westerns and more recent, far-flung revisions such as Wisit Sasanatieng's 2000 *Tears of the Black Tiger*, Scott argued that the western is a mutable export because the myth of the Old West existed even before the advent of cinema. Myths build on their grandeur and solidify their status with each new telling and embellishment, whether those revisions take the form of broadsides spreading the dastardly deeds of Billy the Kid or cinematic Cold War–era allegories staged by John Ford under a baking Arizona sun.

The San Francisco Museum of Modern Art's film series "Non-Western Westerns" has traced the global fragmentation of the western myth from more familiar locales such as Utah (as represented by the Italian Alps in Sergio Corbucci's 1968 film *The Great Silence*) and the Mexican desert (Alejandro Jodorowsky's 1970 *El Topo*), to unexpected stopovers in Bollywood (1975's *Sholay*) and Hong Kong (Johnnie To's 2006 *Exiled*). But the most curious, if not the most joyful, destination in the series' itinerary has to be the land once known as Czechoslovakia, the home of Oldrich Lipsky's rangy 1964 horse opera *Lemonade Joe*.

Lemonade Joe is a sweet and goofy musical parody of the type of westerns Hollywood specialized in before Sam Peckinpah sauntered into town. Though made the same year as Leone's breakthrough, *A Fistful of Dollars*, Lipsky's movie is its diametric opposite. The good guy's whites remain stainless; the bad guys are mustachioed; and the Trigger Whiskey saloon is likelier to erupt into musical numbers or slapstick fisticuffs than gunfire. The plot follows song-prone sharpshooter Lemonade Joe (played by the suitably dashing operetta stag Karel Fiala) as he weans the rowdy menfolk of Stetson City off of their beloved firewater and over to his miracle tonic, Kolaloka lemonade, all the while competing for the hand of temperate ingenue Winifred Goodman against archnemesis and Trigger Whiskey owner Doug Badman.

Lemonade Joe's hand-tinted look is clearly at odds with its soundtrack. But Lipsky's last concern is fidelity, let alone realism. Indeed, the plot is periodically nudged along by touches that are as evocative of Bugs Bunny cartoons as they are of Charlie Chaplin's *The Gold Rush* (1925). Smoke rings spell out messages, dotted lines plot the course of bullets, men fall like dominos after a single punch, and an unforgettable wide screen close-up travels deep into Joe's yodeling throat.

As singularly silly as *Lemonade Joe* may be, its eccentricity is a reflection of the western genre's established popularity in Eastern and Central Europe. Writer Jirí Brdecka based his screenplay on the Lemonade Joe stories he penned for magazines in the '40s. Around the same time, Karl May's novels set in the American West were immensely popular in Czechoslovakia. During the Cold War, Eastern Bloc countries produced and consumed westerns that functioned as ideological critiques of America, yet trafficked in the trappings of that most stalwart of American icons: the cowboy.

Then again, wherever it is set, the western has always been about the encroachment of capitalism and civilization onto untamed, lawless wilderness. Many of the genre's narratives are driven by an unspoken nostalgia for a savage paradise lost. In *Lemonade Joe*, this takeover is staged in economic terms. Joe's father turns out to be the president of the company whose product he constantly shills, and whose fiercest competition is the whiskey market. In true entrepreneurial fashion, Joe and his newly-won Winifred hope to ride off into the sunset to sell their new product, Whiskeykola, bringing together alcoholics and teetotalers under brand unity.

Lipsky's imagery and Brdecka's screenplay may be slyly critical, but they're far from a critique of American imperialism. If anything, their movie's outlandishness might be seen as a rebuff to the then–Soviet Union's aesthetic mandate for socialist realism. *Lemonade Joe* is an East Side love letter to a now-vanished chivalric myth of the West, one that Hollywood was discarding in favor of moodier and bloodier fare, and one to which it is impossible to return — except, perhaps, in the movies. **SFBG**

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Last year, after he was "fired" by Paramount for becoming the new Wacko Jacko, Tom Cruise bought United Artists. As the company prepares to Cruise into an uncertain future, the Castro Theatre is presenting a retrospective of its oft-glorious middle period. It kicks off with some Woody Allen (1977's inevitable *Annie Hall* and 1975's rare *Love and Death*). The lineup includes once-celebrated films (1955's *Marty*, 1971's *The Hospital*); classics that gained that stature after their initial release (1955's *Kiss Me Deadly* and *Night of the Hunter*); and newly-struck 35mm prints. The 35 mm batch includes 1961's *West Side Story*, whose hothouse palette makes it one of the greatest-ever testaments to old-school Technicolor.

Plus, Tom Cruise will personally introduce every screening and shake each patron's hand as they leave. OK, we made that part up. But you never know.
(Dennis Harvey)

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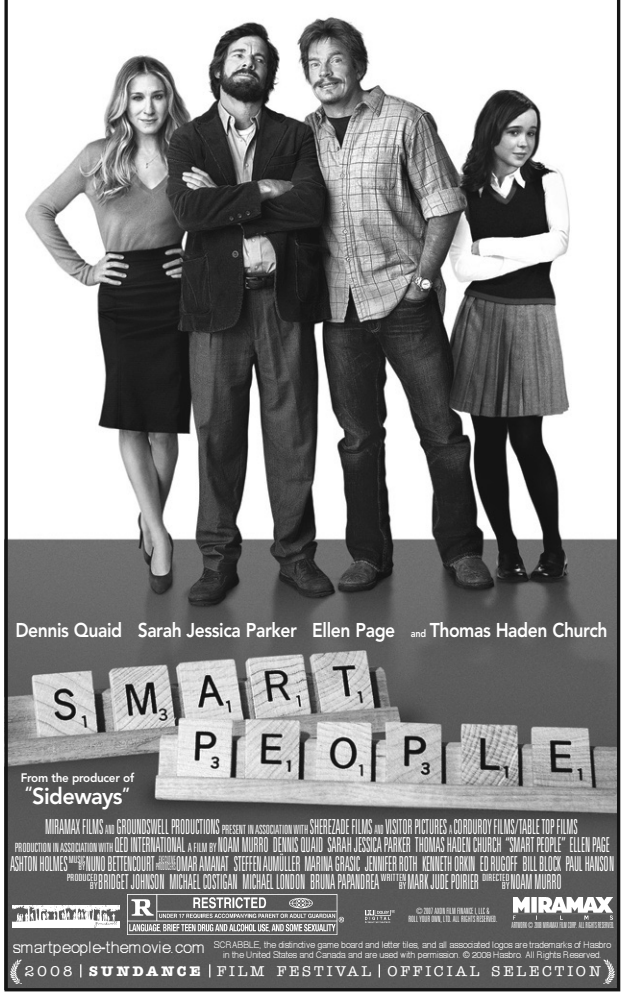


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Shotgun Stories

REVIEW Debut writer-director Jeff Nichols introduces the characters in *Shotgun Stories* by observing them in their natural habitat, amid the scattered debris of desolate, semirural Arkansas. Shot by Adam Stone, longtime cinematographer for David Gordon Green, the film has the same elegiac, widescreen sense of desolation as Green's own Southern gothics. The *George Washington* (2000) director produced *Shotgun Stories*, but Nichols's *Night of the Hunter*-touched story is compellingly oblique in its own right. For one thing, the plain beauty of the opening images seem to conceal as much as they reveal. It's only after Son (Michael Shannon) invites Boy (Douglas Ligon) and Kid (Barlow Jacobs) to crash at his place that we realize the three are brothers. When Mom comes by to tell them their father is dead, the past hangs heavily — and wordlessly — between them. The film's slow-burning buildup of the violent feud between the absent father's two sets of sons combines Old Testament thunder and lightning with Method-acted psychotrauma. As the young men resign themselves to their doomed fight, Nichols's film develops a torpor of its own — he ends up leaving a few too many loose ends, and teases us with character psychology but not pushing past the atmospheric trauma. His belief in wounded masculinity and its shaping environment seems as earnest as anything this side of *The Deer Hunter* (1978). Although this means *Shotgun Stories*'s women are mostly left to scold and fret, it would be unwise to discount an American filmmaker taking up place and class when so few seem willing to do so. **(Max Goldberg)**

SHOTGUN STORIES opens Fri/4 in Bay Area theaters.

Film listings are edited by Cheryl Eddy. Reviewers are Heidi Atwal, Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Maria Komodore, Lynn Rapoport, Sara Schieron, Jason Shamai, and Matt Sussman. The film intern is Jennique Mason. For rep house showtimes, see Rep Clock, page 63. For first-run showtimes, see Movie Clock at sfbg.com. For complete film listings, see www.sfbg.com.

OPENING

Bab'Aziz: The Prince Who Contemplated His Soul Directed by Nacer Khemir with help from screenwriter Tonino Guerra (*L'Avventura* [1960], *Amarcord* [1973]), *Bab'Aziz* traces the journey of a blind dervish who has taken a vow of poverty and his delightful granddaughter Ishtar. Wandering through the desert in search of a great reunion of dervishes that happens once every 30 years, they rely on faith to guide them through the expansive and seemingly endless sand dunes of Tunisia and Iran. As they meet other dervishes along the way, Bab'Aziz relays an enchanting tale of a prince who foregoes his wealth to contemplate his soul by a pool in the desert. Like a poem filmed in radiant and incandescent colors, *Bab'Aziz* is a welcome return to the psychedelic and the purely visual, replete with a bitchin' soundtrack. (1:36) *Lumiere*, *Shattuck*. (Mason)

Backseat Supposedly meant to address the coming-of-age issues that (according to the film's writer and costar Josh Alexander) "the underserved [movie-market wise] Generation X" is facing, *Backseat* follows Ben (*Oz*'s Robert Bogue) and Colton (Alexander), two friends in their early 30s, as they set out on a road trip from New York to Montreal where they hope to meet actor Donald Sutherland. For a movie that has such an unusual and interesting premise, *Backseat* is rather predictable. Through their full-of-quirky-characters-and-surprises journey, the two friends learn a little more about their own selves and about each other, and reach a better understanding of what's wrong with their lives. Helmed by experienced and successful commercials director Bruce van Dusen (*Cold Feet* [1984] is his only other film credit), and shot in 16mm, the film employs a grainy, hand-held camera aesthetic that suits *Backseat* well and lends it some artistic merit. (1:20) *Shattuck*, *Opera Plaza*. (Komodore)

The Grand Check the cast on this mock-doc, set in the world of poker: Woody Harrelson, David Cross, Cheryl Hines, Chris Parnell, Michael McKean, Ray Romano, Richard Kind, and Judy Greer (to name a few) — plus an amazing turn by Werner Herzog (who also appeared in director Zak Penn's 2004 *Incident at Loch Ness*) as a snarling competitor known only as "The German." Harrelson plays a down-on-his-luck casino scion who enters the titular tournament as a way to win enough cash to purchase the family business back from an evil developer (McKean); everyone else basically plays wacky-backstoried gamblers, including Cross and Hines as a brother-sister team whose dad is *Welcome Back Kotter*'s Gabe Kaplan. Alas, *The Grand* is no hilariously awkward Christopher Guest flick — it's slickly produced and has a certain self-aware smugness that only goes so far (three words: Brett Ratner cameo). And poker remains totally boring, even with comedy stars clutching the cards. Still, I laughed. Whatever. *The Grand* is funny stuff, just not gut-bustingly so. (1:44) *Embarcadero*. (Eddy)

Leatherheads Renée Zellweger, John Krasinski, and George Clooney star in this Clooney-directed football comedy. (1:54) *Grand Lake*, *Orinda*, *Presidio*, *Shattuck*.

Nim's Island An imaginative girl (Abigail Breslin) seeks the help of her favorite author (Jodie Foster) when her father (Gerard Butler) goes missing. (1:35)

Poisoned by Polonium: The Litvinenko File Filmmaker Andrei Nekrasov takes a close, conspiracy-unearthing look at the poisoning death of exiled Russian agent Alexander Litvinenko, who

CONTINUES ON PAGE 58 ››

STONES SCORSESE

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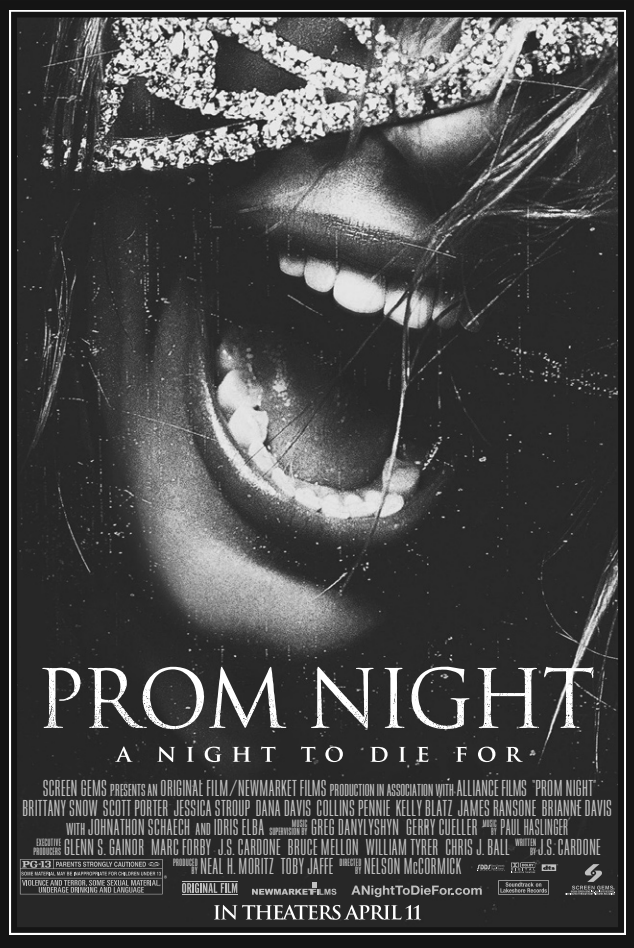
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OPENS IN THEATRES FRIDAY, APRIL 11TH!

OPENING

CONT››

was a personal friend. (1:45) *Roxie.*

Priceless Irène (Audrey Tatou) is an old-fashioned if aggressively young-bodied golddigger, plying her charms along the French Riveria's four-star resorts in return for a luxuriant (if unreliable) lifestyle and high-ticket gifts. Out of sorts with her current benefactor (Vernon Dobtcheff), she mistakes hotel employee Jean (Gad Elmaleh) for a sugar daddy mercifully closer to her own age, leading to a night of drunken amour. Realizing the error later on, she's furious — but reluctantly attracted, while Jean is smitten. Their fates continue to intersect as she pursues new patrons and he stumbles into one of his own (Marie-Christine Adam as a Lauren Bacall–like glamorous widow). In the end, Pierre Salvadori's film concludes — major spoiler! — that money can't buy you love. Scratch the glittering surface and there's not a whole lot to root for: Irène is a mercenary materialist and Jean "loves" her cuz ... er, she's just so hot. But one should look for depth here only in relation to today's generally crap-shallow United States romantic comedies. *Priceless* is no arthouse flick but a very glossy mainstream star vehicle (for an enjoyably un-*Amelie* Tatou and a soulful-eyed, very winning Morocco-born Elmaleh) that just happens to be French. It's big, brash, satisfying, reasonably intelligent, and will no doubt soon get a diminished-returns Hollywood remake starring somebodies like Jessica Alba and Steve Carell. (1:42) Albany, *Embarcadero.* (Harvey)

The Ruins Turistas go home! (1:31)

Shine a Light Martin Scorsese further declares his love for the Rolling Stones by filming 'em in concert. (2:02) *California.*

Shotgun Stories See pick box. (1:32) *Smith Rafael.*

A Walk to Beautiful Though difficult to watch at times, this film is a must-see. Directed, produced and photographed by Mary Olive Smith, *A Walk to Beautiful* tells the stories of five Ethiopian women from rural areas who lack access to professional medical care. In a culture where having children symbolizes your worth as a woman, these malnourished and underdeveloped young women suffered for days in labor and as a result their bladders are either destroyed or have developed fistulas. Incontinent, these women are completely alienated by their friends and families. This film charts their journey to recovery, which begins at the Addis Ababa Fistula Hospital. After years of suffering alone in silence, these women make the trek (one woman walks for six days) with the hope of being rehabilitated. This important and daring film sheds light on a widespread epidemic that has been cloaked in shame. (1:25) (Mason)

ONGOING

The Band's Visit (1:29) *Albany, Opera Plaza.*
The Bank Job (1:50) *Elmwood, Four Star, Grand Lake, SF Centre.*
Blindsight (1:44) *Smith Rafael.*
CJ7 (1:28) *Four Star.*
The Counterfeiters (1:38) *Embarcadero.*
Definitely, Maybe (2:07) *Elmwood, SF Centre.*
The Diving Bell and the Butterfly (1:52) *Oaks, Smith Rafael.*
Doomsday (2:04) *SF Centre.*
Dr. Seuss' Horton Hears a Who! (1:28) *Grand Lake, 1000 Van Ness.*
Drillbit Taylor (1:42) *1000 Van Ness, SF Centre.*
The Duchess of Langeais (2:17) *Clay, Elmwood.*
Flawless (1:45) *Embarcadero, Shattuck, Smith Rafael.*
4 Months, 3 Weeks and 2 Days (1:53) *Opera Plaza.*
The Hammer (1:30).
Honeydripper (2:03) *Smith Rafael.*
In Bruges (1:47) *Elmwood, Four Star, Opera Plaza.*
Juno (1:32)
Married Life (1:38) *Elmwood, Empire.*
Miss Pettigrew Lives For a Day (1:51) *California, Empire, Orinda, Piedmont, Presidio.*
No Country for Old Men (1:56) *1000 Van Ness.*
The Other Boleyn Girl (1:54) *Oaks, 1000 Van Ness, SF Centre.*
Paranoid Park (1:18) *Lumiere, Smith Rafael.*
Planet B-Boy (1:35) *Lumiere, Shattuck.*
Run, Fat Boy, Run (1:40) *Bridge, California, 1000 Van Ness.*
Shelter (1:28) *Elmwood, Embarcadero.*
Shutter (1:37) *1000 Van Ness.*
Snow Angels (1:46) *Opera Plaza.*

CONTINUES ON PAGE 62 ››

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Walnut Creek, Cinemark Century Downtown Walnut Creek 14

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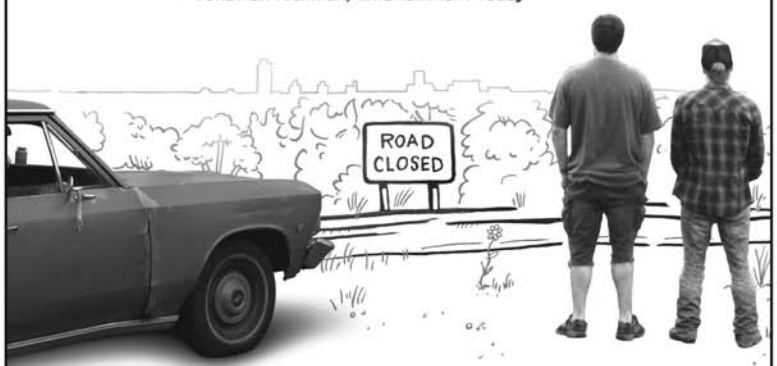
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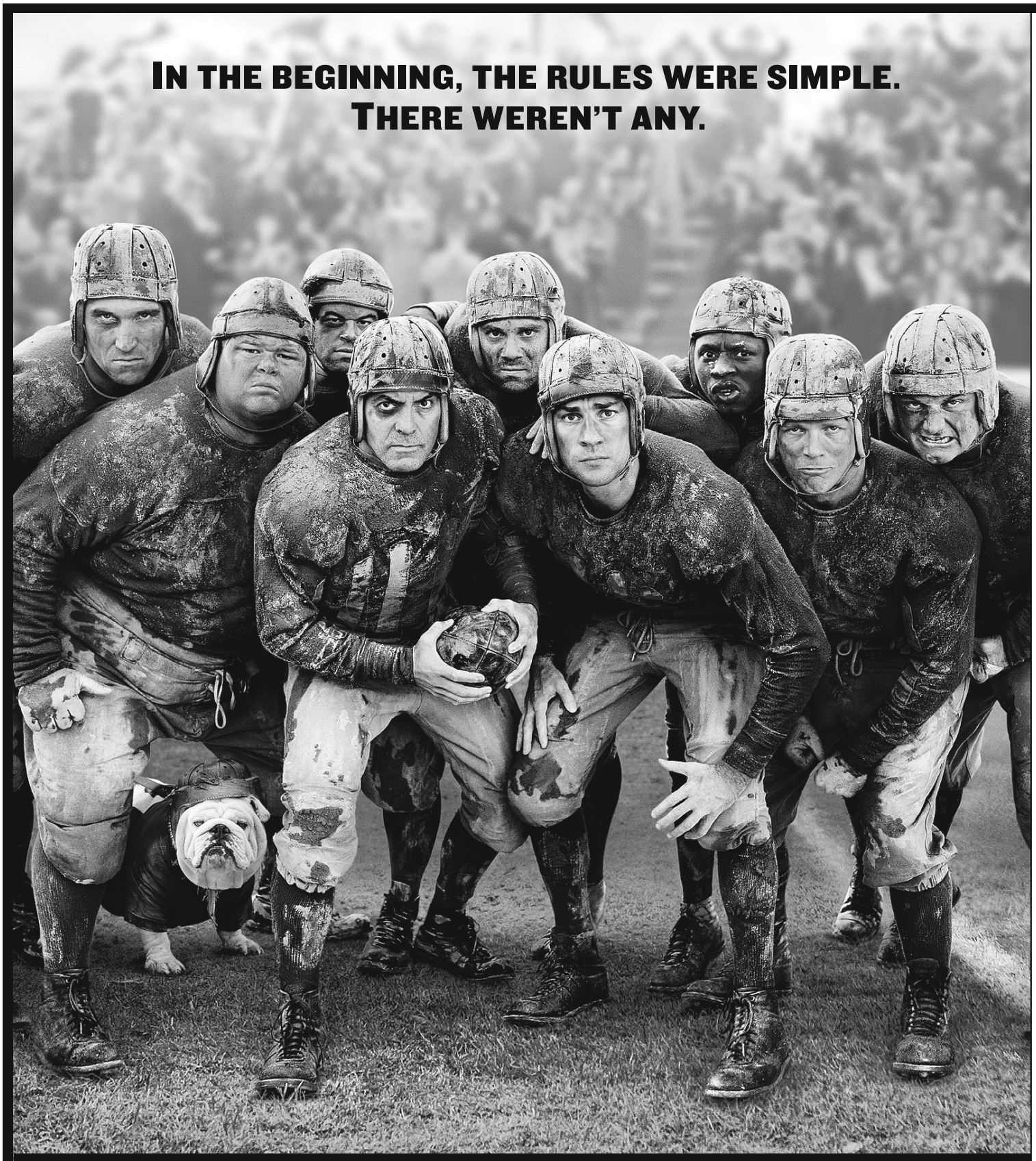
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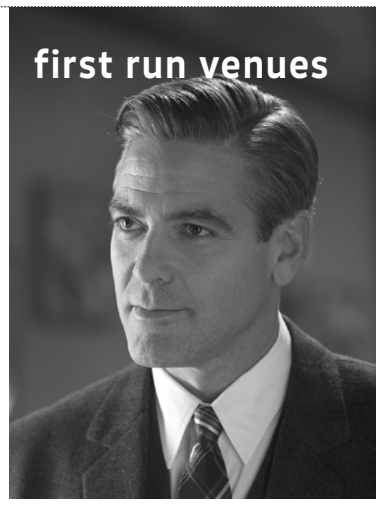
ONGOING

CONT>>

Stop-Loss (1:52) *1000 Van Ness*, *Shattuck*.
Superhero Movie (1:40) *1000 Van Ness*, *Shattuck*.
10,000 BC (1:48) *1000 Van Ness, SF Centre.*
There Will Be Blood (2:38) *Oaks*, *SF Centre.*
21 (1:58) *Grand Lake*, *1000 Van Ness*, *Orinda*, *Presidio*, *SF Centre.*
Tyler Perry's Meet the Browns (1:40) *Grand Lake, 1000 Van Ness.*
Under the Same Moon (1:59) *Empire, Piedmont, Shattuck.*
U2 3D (1:25) *Metreon.*
Vantage Point (1:30) *1000 Van Ness*.

REP PICKS

Lemonade Joe See "The joy of cowboys," page 55. (1:37) *San Francisco Museum of Modern Art*.
"United Artists 90th Anniversary" See "Tom's jones," page 55. *Castro*.
"We're a Happy Family: Films about Bad Parents" See review at sfbg.com *Yerba Buena Center for the Arts*. SFBG



George Clooney directs, stars, and (yet again) emulates Cary Grant in *Leatherheads*, a romantic comedy about football in the 1920s.

PHOTO BY MELINDA SUE GORDON

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes. See Rep Clock for information on rep houses and special film programs.

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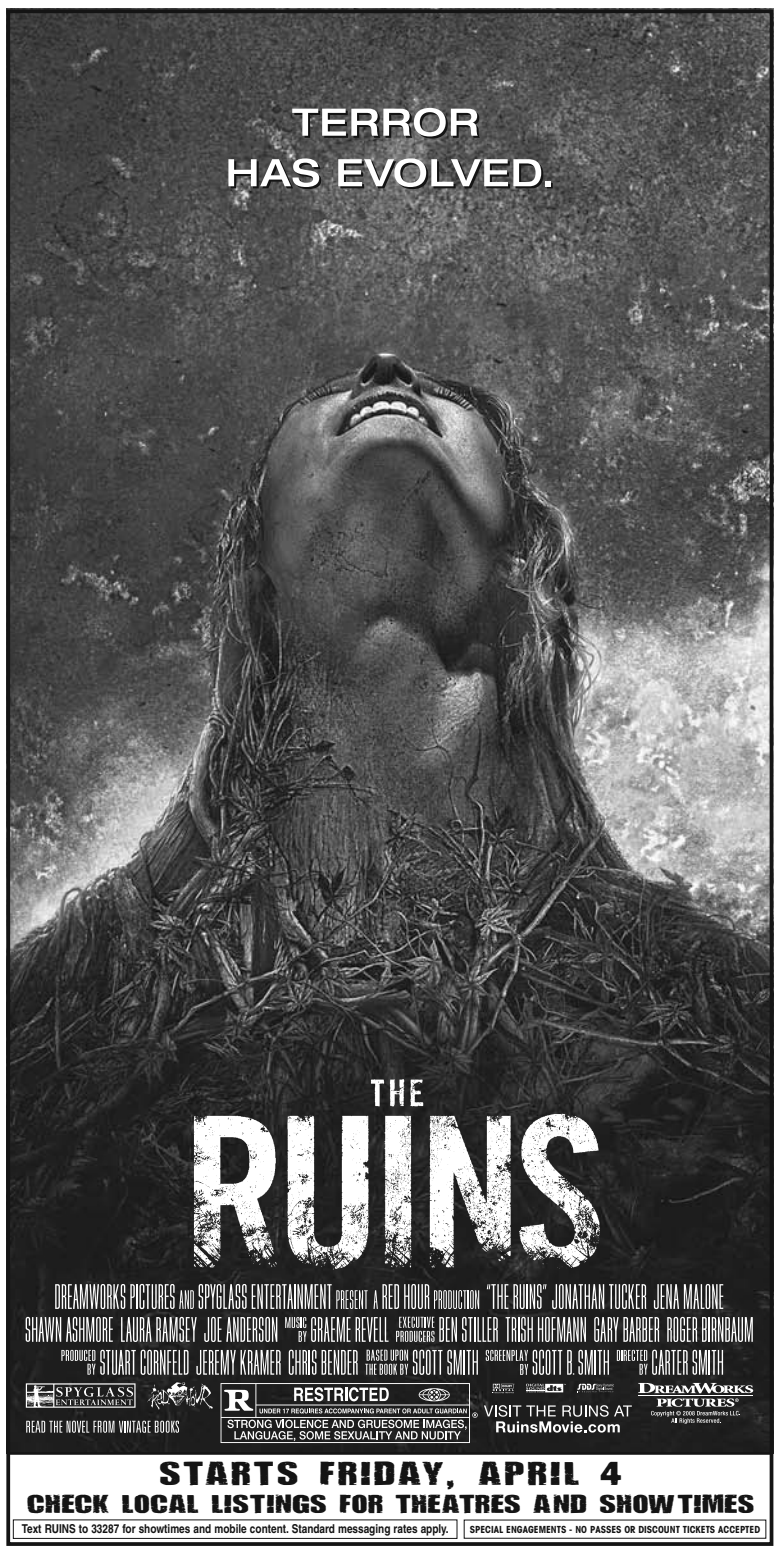
Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.
Bridge Geary/Blake. 267-4893, 777-FILM, #025.
Century Plaza Noor off El Camino, South SF. (650) 742-9200.
Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.
Clay Fillmore/Clay. 267-4893, 777-FILM, #096.
Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154.
Empire West Portal/Vicente. 661-2539.
Four Star Clement/23rd Ave. 666-3488.
Kabuki Cinema Post/Fillmore. 929-4650.
Lumiere California/Polk. 267-4893, 777-FILM, #097.
Metreon Fourth St/Mission. 1-800-FANDANGO, #705.
Metro Union/Webster. 931-1685.
1000 Van Ness 1000 Van Ness. 1-800-231-3307.
Opera Plaza Van Ness/Golden Gate. 267-4893, 777-FILM, #028.
Presidio 2340 Chestnut. 776-2388.
San Francisco Centre Mission between Fourth and Fifth sts. 538-3456.
Stonestown 19th Ave/Winston. 221-8182.
Vogue Sacramento/Presidio. 221-8183.

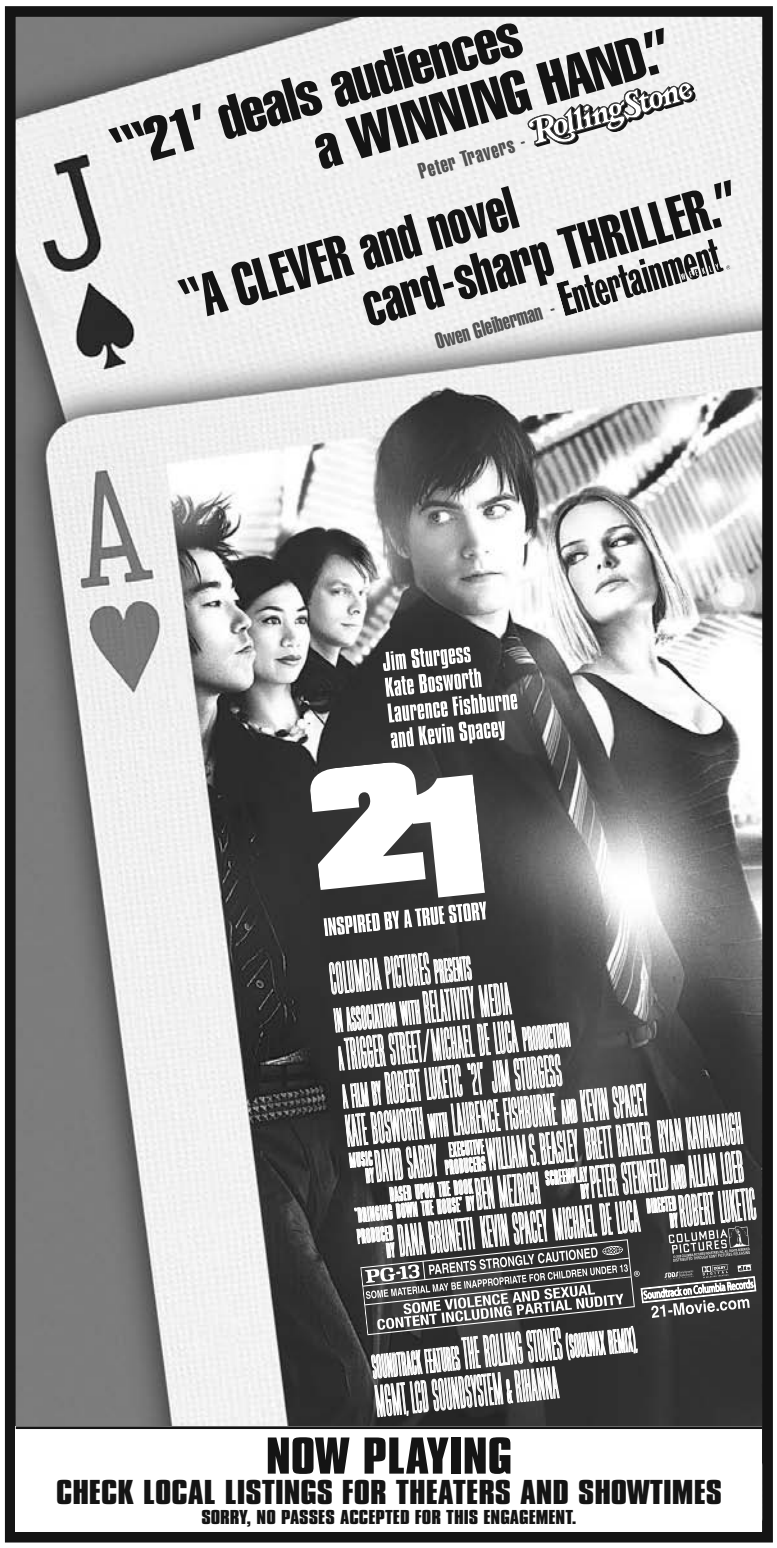
OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.
Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.
Parkway 1834 Park, Oakl. (510) 814-2400.
Piedmont Piedmont/41st St, Oakl. (510) 464-5980, 777-FILM, #020.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980, 777-FILM, #013.
AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.
California Kittredge/Shattuck, Berk. (510) 464-5980, 777-FILM, #015.
Emery Bay 6330 Christie, Emeryville. (510) 420-0107.
Oaks 1875 Solano, Berk. (510) 526-1836.
Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.
Rialto Cinemas Lakeside 2966 College Ave. at Ashby, Berk. (510) 433-9730.
Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980, 777-FILM, #024.
UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. SFBG







The immortal *Dr. Strangelove* plays the Red Vic April 8–9.

Schedules are for Wed/2–Tues/8 except where noted. Director and year are given when available. Double and triple features are marked with a •. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. $6-10. "ANSWER Coalition Film Series": **Children of Shatila** (Masri, 1991) with **"A Summer Not to Forget"** (Mansour), Thurs, 7:30. "Lonely Boys: Steve Reinke in the Company of Some Other Men," short video works, Fri, 8. Other Cinema: Works by Nate Boyce and other artists working with audio and video abstractions, Sat, 8:30. "Deep House Hell," short films, Sun, 7.

CALIFORNIA PALACE OF THE LEGION OF HONOR Lincoln Park, 34th Ave at Clement, SF; (415) 750-3600, www.legionofhonor.org. $20. "Cinema Supper Club at the Legion of Honor: A Cultural Kaleidoscope:" **Ballet Russes** (Geller and Goldfine, 2005), Thurs, 8:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. $6-9. "Dueling Divas: Crawford vs. Hayward": •**Back Street** (Miller, 1961), Wed, 1, 4:50, 8:55, and **Harriet Craig** (Sherman, 1950), Wed, 3, 7. "United Artists 90th Anniversary": •**Annie Hall** (Allen, 1977), Thurs, 7, and **Love and Death** (Allen, 1975), Thurs, 8:55; **West Side Story** (Wise and Robbins, 1961), Sun, 1:30, 4:45, 8. "Midnites for Maniacs: Lost in Space Triple Feature": •**Explorers** (Dante, 1985), Fri, 7:15; **Aliens** (Cameron, 1986), Fri, 9:15; and **Dark Star** (Carpenter, 1974), Fri, 11:59. This program, $10 (all three films). •**Youth Without Youth** (Coppola, 2007), Sat, 2:20, 7 and **The Diving Bell and the Butterfly** (Schnabel, 2007), Sat, 4:45, 9:25. "Second Dark Age": •**RoboCop** (Verhoeven, 1987), Tues, 7, and **The Terminator** (Cameron, 1984), Tues, 9:05.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. $5.50-9.25. **Blindsight** (Walker, 2007), call for dates and times. **The Diving Bell and the Butterfly** (Schnabel, 2007), call for dates and times. **Flawless** (Anderson, 2008), call for dates and times. **Honeydripper** (Sayles, 2007), call for dates and times. **Paranoid Park** (Van Sant, 2007), call for dates and times. **Shotgun Stories** (Nichols, 2007), April 4-10, call for times.

CINEMA HEAVEN ENCORE Melt Cafe, 700 Columbus, SF; barbbelle4@aol.com. Free. Classic US and foreign films, Tues, 7.

CLAY 2261 Fillmore, SF; (415) 346-1124, www.landmarkafterdark.com. $9.50-10.50. "Late Night Picture Show": **Gimme Shelter** (Maysles, Maysles, and Zwerin, 1970), Fri-Sat, midnight.

COLLEGE OF MARIN Olney Hall, Room 96, 835 College, Kentfield; (415) 485-9348, ext 7348. Free. College of Marin International Film Festival: **Shaolin Soccer** (Chow, 2001), Fri, 7.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org. $5. **The Carlyle Connection**, Wed, 7:30.

ISTITUTO ITALIANO DI CULTURA 425 Washington, SF; (415) 788-7142, www.sfiic.org. Free. "Ermanno Olmi Film Series": **Il Posto** (1961), Tues, 6:30.

LA PEÑA CULTURAL CENTER 3105 Shattuck, Berk; www.oriculture.org. $10-15. "Ori Film Noir": **Cubamor** (Alafia, 2001), Sun, 6; **Favela Rising** (Mochary and Zimbalist, 2005), Sun, 8:30.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. $10. "Food for Thought": **Babette's Feast** (Axel, 1987), Fri, 6:30.

OAKLAND MUSEUM OF CALIFORNIA 10th St at Oak, Oakl; (510) 238-2200, www.museumca.org. Free with museum admission ($5-8). "EarthDance Short Attention Span Environmental Film Festival," Fri, 7:30, 9:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. $5.50-9.50. "Film 50": **Il Posto** (Olmi, 1961), with a lecture by Marilyn Fabe, Wed, 3. "The Clash of '68": **A Grin Without a Cat** (Marker, 1977/1988), Wed, 7; **La Chinoise** (Godard, 1967), Fri, 9:15; **The Battle of Algiers** (Pontecorvo, 1966), Sat, 6:30. "Cine/Spin": **Simon of the Desert** (Buñuel, 1965), with a live score by UC Berkeley student DJs, Thurs, 7:30. "The Magnificent Orson Welles": **The Trial** (1962), Fri, 7; **F for Fake** (1973), Sat, 8:50. "Direct Engagement": "Summer of War: Lebanon 2006" (2006-2007), Sun, 3:30; **The Roof** (Aljafari, 2006) with **"Visit Iraq"** (Aljafari, 2003), Sun, 5:30. "Alternative Visions": "Intimate Communication: Films by Audrius Stonys" (1992-2006), Tues, 7:30.

PARKWAY 1824 Park, Oakl; (510) 814-2400, www.unflinchingtriumph.com. $3. **Unflinching Triumph: The Philip Rockhammer Story** (2008), call for time.

RED VIC 1727 Haight, SF; (415) 668-3994. $5-8.50. **The Savages** (Jenkins, 2007), Wed-Thurs, 7, 9:25 (also Wed, 2). **Wild Style** (Ahearn, 1982), Fri-Sat, 7:15, 9:15 (also Sat, 2, 4). **Let's Get Lost** (Weber, 1988), Sun-Mon, 7, 9:30. **Dr. Strangelove** (Kubrick, 1964), April 8-9, 7:15, 9:20 (also April 9, 2).

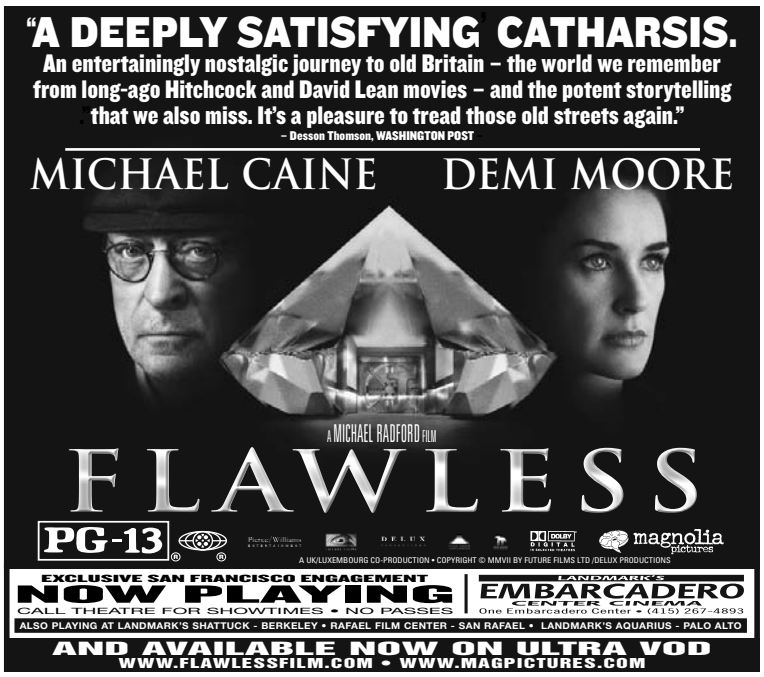
ROXIE FILM CENTER 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. $5-10. **The Cool School** (Neville, 2007), Wed-Thurs, 6:30. **Juno** (Reitman, 2007), Wed, 8:15, 10. Re/Search Publications presents: "Pranks Film Festival," Wed-Thurs, 5. For more info on this event, visit www.pranksfilmfestival.com.

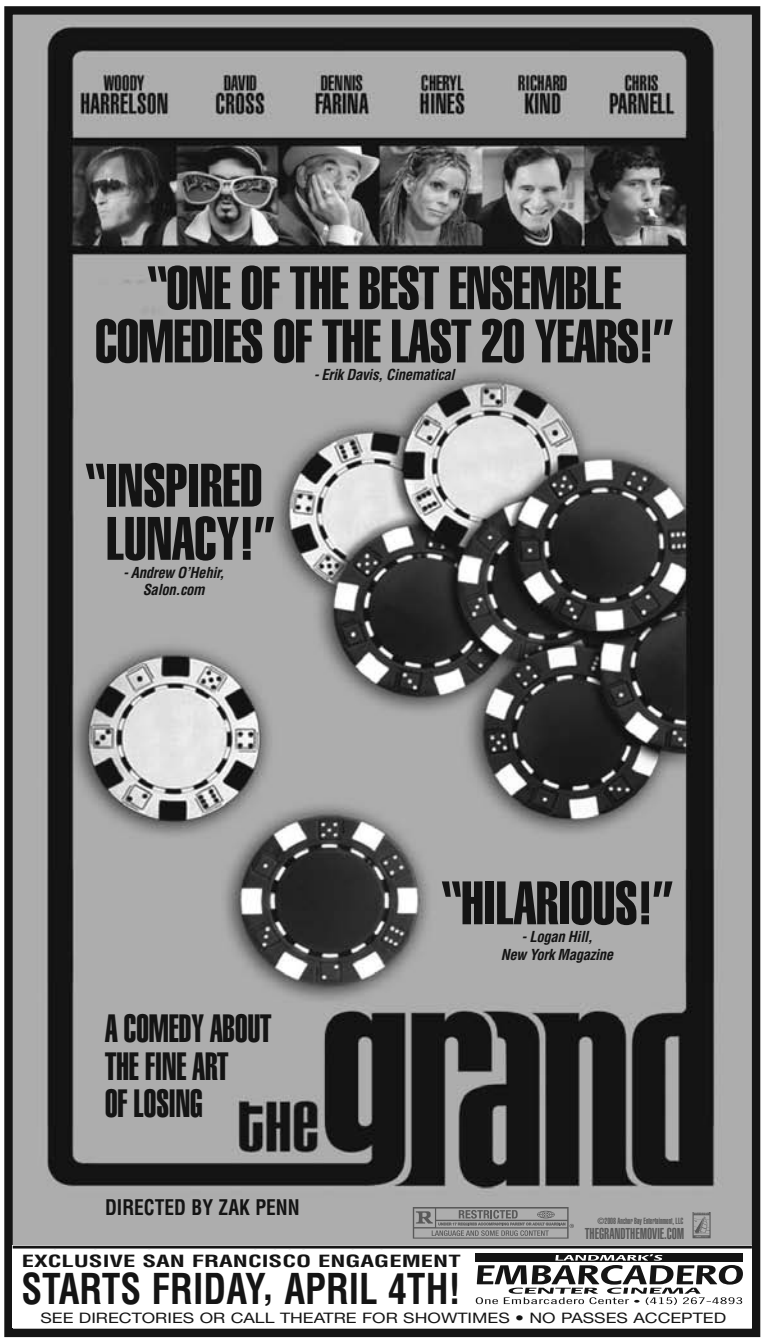
SAN FRANCISCO MUSEUM OF MODERN ART 151 Third St, SF; (415) 357-4000, www.sfmoma.org. $5, free with museum admission ($7-12.50). "Non-Western Westerns": **Sholay** (Sippy, 1975), Thurs, 6:30. **Summer Love** (Uklanski, 2006), Fri, 3; **Lemonade Joe** (Lipsky, 1964), Sat, 3.

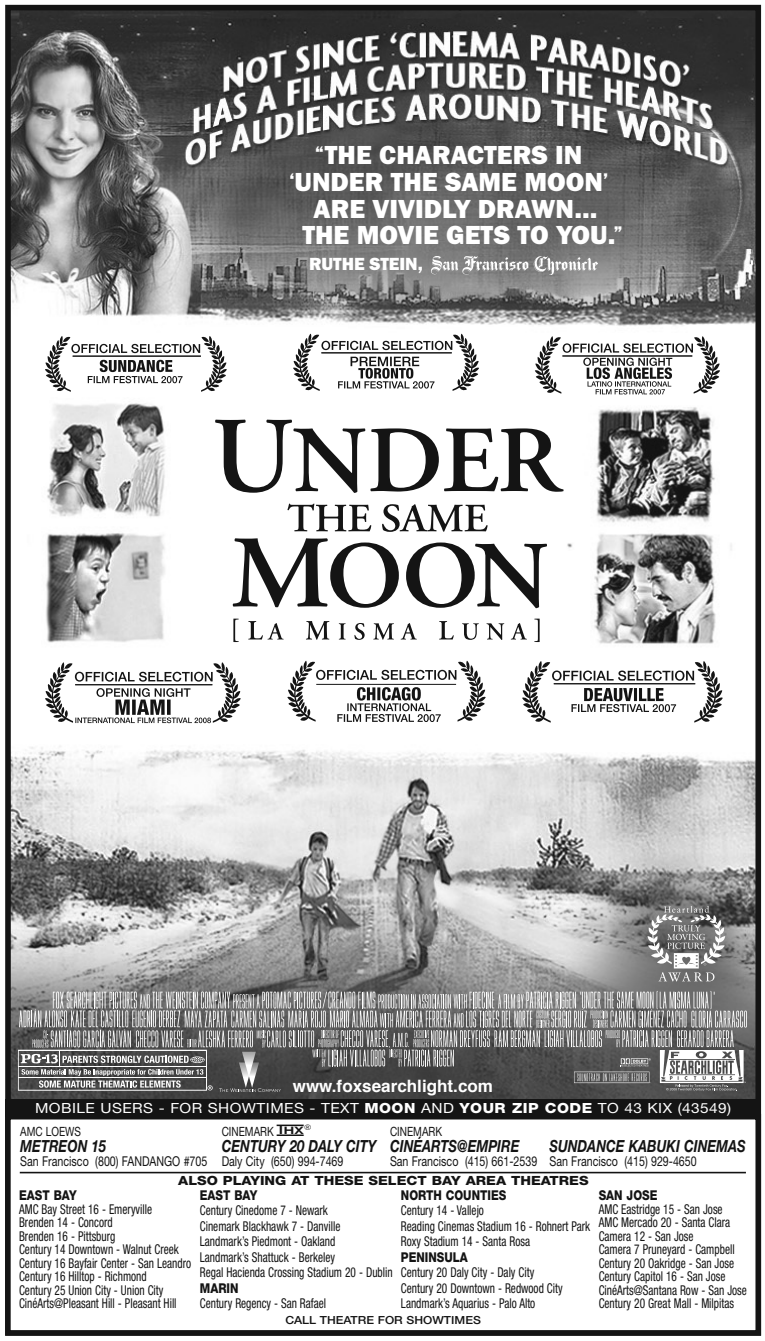
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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0309547-00 The following person is doing business as **3:00 & DESTINY DESIGN STUDIOS**, 1124 De Haro St., San Francisco, CA 94107. Ryan Jackson and Brandi Hormachea, 1124 De Haro St., San Francisco, CA 94107. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Brandi Hormachea. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on February 26, 2008. **March 12, 19, 26, April 2, 2008. L#422408**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0309726-00 The following person is doing business as **JEFF OAKES DESIGN**, 437 Fulton St., San Francisco, CA 94102. Santiago Rodriguez, 437 Fulton St., San Francisco, CA 94102. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/1/08. Signed Jeffrey M. Oakes. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Karen J. Hong Yee on March 3, 2008. **March 19, 26, April 2, 9, 2008. L#422501**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0309741-00 The following person is doing business as **CLEMENT SERVICE CENTER**, 311 12th Ave., San Francisco, CA 94118. Patrick J. Brennan,311 12th Ave., San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/4/08. Signed Patrick J. Brennan. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on March 04, 2008. **JMarch 12, 19, 26, April 2, 2008. L#422407**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0309835-00 The following person is doing business as **MOUNTAIN SAGE MEDICINALS**,2829 California St., San Francisco, CA 94115. Kelley Breann Mountain, 2829 California St., San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Kelley Mountain. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on March 6, 2008. **March 12, 19, 26, April 2, 2008. L#422402**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0309845-00 The following person is doing business as **USB ACCESSORIES WORLD**, 3251 20th Ave., San Francisco, CA 94132. Karila Shmuel, 4240 Albany Dr. G212, San Jose, CA 95129. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/6/08. Signed Karila Shmuel. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Marieyde L. Argente on March 6, 2008. **March 12, 19, 26, April 2, 2008. L#422401**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0310066-00 The following person is doing business as **CURBSIDE PRODUCTIONS**, 4268 22nd St., San Francisco, CA 94114. Someshree Rampersad, Adris KG Beasley,235 Orizaba St., San Francisco, CA 94132. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 3/14/08. Signed Someshree Rampersad. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on Mar 14, 2008. **April 2, 9, 16, 23, 2008. L#422702**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0310293-00 The following person is doing business as **4THEPASS.COM**, 501 Alabama St., San Francisco, CA 94110. Frederic Fuchet, 420 Berry St. #425, San Francisco, CA 94158. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/21/08. Signed Frederic Fuchet. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Karen J. Hong Yee on March 21, 2008. **March 26, April 2, 9, 16, 2008. L#422603**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0310308-00 The following person is doing business as **CITY VIEW MEDIA, INC.**, 1310 Fillmore St., San Francisco, CA 94115. City View Media Inc, 1310 Fillmore St., San Francisco, CA 94115. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 3/18/2008. Signed Jacques Haitkin. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on March 21, 2008. **March 26, April 2, 9, 16, 2008. L#422602**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0310422-00 The following person is doing business as **MJ&E**, 240 Randall St., San Francisco, CA 94131. Edzel R. Musni, 240 Randall St., San Francisco, CA 94131. This business is conducted by a husband and wife. Registrant commenced business under the above-listed fictitious business name on the date 3/26/08. Signed Edzel R. Musni. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on March 26, 2008. **April 2, 9, 16, 23, 2008. L#422704**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0310442-00 The following person is doing business as **CONVOKE SYSTEMS**, 275 Battery St., San Francisco, CA 94111. Convoke Media, Inc. (California), 275 Battery St., San Francisco, CA 94111. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 1/1/08. Signed Gary Portney. This statement was filed with the County Clerk of the City and County of San Francisco, CA byMaribel Jaldon onMarch 27, 2008. **April 4, 9, 16, 23, 2008. L#422703**.

NOTICE OF SUMMONS (FAMILY LAW)CASE NUMBER: FDI-07-765826. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF **JESSICA THREAT** for the summons of RESPONDENT **EDWARD ROBINSON**. TO ALL INTERESTED PERSONS: Petitioner Jessica threat, 164 Sagamore St., San Francisco, CA 94124 filed a petition with this court for a summons of respondent Edward Robinson. THE COURT ORDERS that Respondent file a Response at the court. Signed by Donna J. Hitchens, Presiding Judge on Mar 25, 2008. Endorsed Filed, San Francisco County Superior Court of California on March 26, 2008 by Gordon Park-Li, Clerk. Anamaria Birdsong, Deputy Clerk. **April 2, 9, 16, 23, 2008. L#422701**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CIV-470941. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Ashley B. Ortiz for change of name. TO ALL INTERESTED PERSONS: Petitioner ASHLEY B> ORTIZ filed a petition with this court for a decree changing names as follows: Present Name: **SAVANNAH CHEYENNE PARRALES**. Proposed Name: **SAVANNAH CHEYENNE ORTIZ**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 4/17/08. Time: 9:00 AM Dept 21; Room 2E. Signed by Robert D. Foiles, Presiding Judge on 3/6/08. Endorsed Filed, San Francisco County Superior Court of California on Mar 6, 2008 by George Jackson, Deputy Clerk. **March 12, 19, 26, April 2, 2008. L#422405**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-544797. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Rosie Eidubejes Solorio for change of name. TO ALL INTERESTED PERSONS: Petitioner **ROSIE EIDUBEJES SOLORIO** filed a petition with this court for a decree changing names as follows: Present Name: ROSIE EIDUBEJES SOLORIO. Proposed Name: **ROSIE DANIELLE DE SOLIS**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Apr 17, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Feb 15, 2008. Endorsed Filed, San Francisco County Superior Court of California on Feb 15, 2008 by Elias Butt, Deputy Clerk. **March 19, 26, April 2, 9, 2008 L#422502**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-544862. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Christopher Everett Brown for change of name. TO ALL INTERESTED PERSONS: Petitioner **CHRISTOPHER EVERETT BROWN** filed a petition with this court for a decree changing names as follows: Present Name: CHRISTPHER EVERETT BROWN. Proposed Name: **NAJI ALI**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: May 13, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Mar 10, 2008. Endorsed Filed, San Francisco County Superior Court of California on Mar 10, 2008 by Gordon Park-Li, Clerk. Elias Rio, Deputy Clerk. **March 26, April 2, 9, 16, 2008. L#422605**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-544883. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Carlos Villanueva for change of name. TO ALL INTERESTED PERSONS: Petitioner **CARLOS VILLANUEVA** filed a petition with this court for a decree changing names as follows: Present Name: CARLOS VILLANUEVA. Proposed Name: **CHARLIE VILLANUEVA**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: May 27, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Mar 20, 2008. Endorsed Filed, San Francisco County Superior Court of California on Mar 20, 2008 by Gordon Park-Li, Clerk. Christina Ballista, Deputy Clerk. **March 26, April 2, 9, 16, 2008. L#422604**

SUMMONS (FAMILY LAW) FILE NO. FDI-07-765081 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF **SUSAN MATYSZCRYK** for the summons of RESPONDENT **DAVID JOYNER**. TO ALL INTERESTED PERSONS: Petitioner Susan Matyszcryk, 588 Sutter PMB 552, San Francisco, CA 94102 filed a petition with this court for a summons of respondent David Joyner. THE COURT ORDERS that Respondent has 30 Calendar days after this Summons and Petition are served to file a Response at the court. Signed by Donna J. Hitchens, Presiding Judge on Feb 20, 2008. Endorsed Filed, San Francisco County Superior Court of California on Feb 20, 2008 by Gordon Park-Li, Clerk. Anamaria Birdsong, Deputy Clerk. **Mar 12, 19, 26, April 2, 2008. L#422406**

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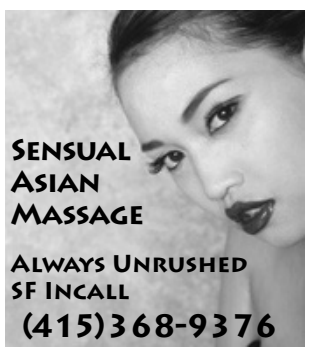
















































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ARIES

March 21–April 19
You Arieses are known to be the biggest bullies on the playground of life. We're sorry, but it's true. You can be aggressive and nervy. We think this is a great time to live up to this extreme stereotype, just temper your strong energy with emotional accountability.

TAURUS

April 20–May 20
We don't understand where we end and you begin. Just kidding! Sort of. You're having precisely these kinds of codependent issues right now, struggling to understand what is yours and what is not yours within relationship dynamics. Get emotionally present and commit to figuring it out.

GEMINI

May 21–June 21
This week it's super important that you focus on being as clear as possible about what your choices are. Then, when you start making these tricky choices, we want you to be sure that it's not your scarcity issues or your anxiety calling the shots, but the strongest, calmest version of yourself.

CANCER

June 22–July 22
Cancer, you're wonderful! But you don't know how to trust that right now. Your pretty little head is chock-full of negative thinking. Lock yourself in a room with a mirror and say "I love me! I'm so freaking hot it's criminal!" to yourself until you want to barf rainbows.

LEO

July 23–Aug. 22
Open a bank account. Go on a date. We would even encourage you to go so far as to fall stupidly in love this week, that's how ripe the astrological conditions are for beginnings. Look for instant gratification in investment.

VIRGO

Aug. 23–Sept. 22
This would be a good week not only to appreciate what you have, but to reflect gratefully on the weird and wonderful path that has brought you here. Resting on your laurels is not a bad thing right now. It's actually pretty comfy.

LIBRA

Sept. 23–Oct. 22
Make peace, once and for all, with something that has been tormenting the crap out of you. The best way to do this is to sink your energy into your present circumstances, whatever they may be, and actually allow yourself to enjoy them.

SCORPIO

Oct. 23–Nov. 21
You're likely to be struck by a bolt of cosmic inspiration about how to handle some of the deeper themes of your life. Be proactive in creating a plan and setting your intentions, but be patient about seeing results.

SAGITTARIUS

Nov. 22–Dec. 2
Your noble quest for autonomy and the pursuit of your personal truth may take you into a valley of heartache. Some people or things would like nothing more than to set you in a little pen. Perhaps you'll like the pen — it's sort of cute and cozy.

CAPRICORN

Dec. 22–Jan. 19
It's important to not let your anxieties and insecurities about relationships disable your ability to stand up for yourself and be clear about your own rights. We see you feeling clouded and shaky; this may put you at a disadvantage when hashing things out with a loved one. Take a walk to clear your head if you must.

AQUARIUS

Jan. 20–Feb. 18
Your challenge is to stay present, and not allow extreme enthusiasm, fear, enthusiastic fear, or fearful enthusiasm send you shooting off in eight million directions. If you're feeling spazzy, take your mania and sink it into creative arts and actions.

PISCES

Feb. 19–March 20
You need to buck up and take responsibility for yourself. To do that, it's crucial that you know what you can and cannot do. It also wouldn't hurt to get clear about the feelings your relationship dynamics provoke. Get to it! SFBG

By Michelle Tea and Jessica Lanyadoo

Award-winning writer Michelle Tea and intuitive counselor Jessica Lanyadoo have been fraternizing with fate together for the past seven years. Call Lanyadoo for an astrology or tarot reading at (415) 336-8354. Write to Double Team at lovedoubleteam@hotmail.com.

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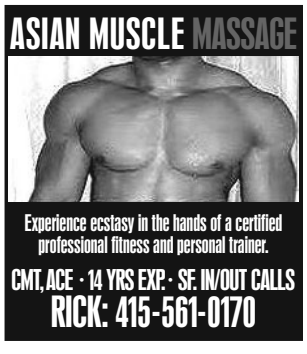
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T-Ball

By Andrea Nemerson
› andrea@altsexcolumn.com

Dear Readers:
I've written aplenty about testosterone: for instance, the then-new research demonstrating that high testosterone does not make a male a winner as much as winning makes a male's testosterone high; and the current vogue for prescribing T for everything formerly ascribed, with a shrug and a sigh, to "getting older." I've taught a bunch about hormones, describing estrogen — with its touch-and smell-sensitivity enhancing, "receptive" sexuality-producing qualities — as the "fuck me hormone," leaving chin-jutting, bad-boy testosterone to be described, inevitably, as the "fuck you" hormone. I've also been quick to explain that that's a joke, son, and to debunk that characterization, emphasizing that women have and need T as much as men do (if in lower quantities), and that aggressive men do not turn out to have higher levels than their meeker brethren. Without testosterone, nobody gets laid — not even lesbians.

And then recently we took the kids to the children's museum and I insisted that, naps and lunch be damned, we had to be in the car for the broadcast (actually a rerun) of *This American Life*'s testosterone episode. (Hear it for yourself at www.thislife.org, Episode 220.) You could skip producer Alex Blumberg's introduction about coming of age while feeling guilty for even *having* testosterone, due to an early (and entirely uncalled-for) reading of Marilyn French's "seminal" feminist potboiler *The Women's Room* (Ballantine, 1988). Just don't miss the segment on the man with no T (Act One: "Life at Zero") which will, in a mere seven minutes, turn everything you think you know about testosterone on its head. The interviewee, who had written an anonymous piece for *GQ*, developed an unspecified, rapid onset condition that shut down his T production entirely. But before he got a diagnosis, he simply ... ceased wanting. Anything.

We know that T supplies the drive for sex and possibly for success, but with absolutely none in this guy's system, he had no drive for anything. He stared at the wall, un-driven to get up. He could live on Wonder Bread spread with Miracle Whip and want nothing else, although he didn't particularly want that, either. Everything looked beautiful because he lacked the will to judge it as anything else. He didn't bother trying to see his girlfriend. He became, in short, a sort of bodhisattva, but without any sense of spiritual enlightenment — evolved, but in a meaningless way. An en*lite*ned being, if you will. He sounded relieved, yet a bit let down to be reconnected, via supplementation, to the world of drives and wants and needs and giving a shit, rather the way people who have near-death experiences often describe resisting the pull to return to their heavy, duty-bound corporeal selves. An amazing story, implying as it does that without T life is, if not precisely not worth living, not worth caring about whether one lives it or not.

More familiar but in some ways equally startling was the interview with transman Griffin Hansbury, who, at the time, had entirely enough or possibly too much T in his system — enough to fuel a few bar fights and an inappropriate remark or two to a female coworker. Hansbury started out, like pretty much every F2M I've known, as a women's college–attending, women's studies–studying, "Take Back the Night"–type womyn's wummin, and ended up ... a pig. He is honest and extremely funny, describing how under the influence of massive amounts of T, he started dogging women around and getting turned on — literally — by the piston action of passing machinery. He said stupid stuff. He offended people; and moreover, felt entitled to do so. Most alarming, he became suddenly, uncharacteristically interested in and even good at math and science, like a sort of instant anti-Barbie. I hesitate to extrapolate from this (as does Hansbury). I hesitate to even think about it, if I can help it. If one of my kids (I have a boy and a girl, a built-in controlled experiment) asks, later, what makes somebody good at math, you better believe I won't say "testosterone." Unless it's true. I can't wait to find out, I tell you what.

There's also the story in a recent *New York Times* mag about the current and discomforting (to some; I think it's kinda cool) phenomenon of women entering colleges like Bryn Mawr and Wellesley and leaving as men, a situation the gender studies departments can pretty much take either blame or credit for, depending. I can't think of a handier way to break down the old dualistic gender paradigm, myself. The new gents ought to take a lesson from the humorous and self-depreciating Griffin Hansbury, though, and be mindful not to act like total buttheads while they still have to share the dorm showers.
Love,
Andrea

Andrea is home with the kids and going stir-crazy. Write her a letter! Ask her a question! Send her your tedious e-mail forwards! On second thought, don't do that. Just ask her a question.

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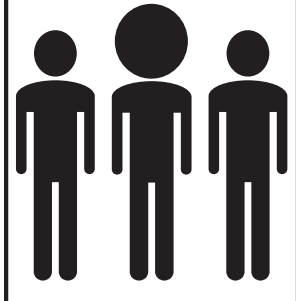
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